

KERAMIC STUDIO

Vol. XI. No. 17

SYRACUSE, NEW YORK

November 1909



GAIN we have the privilege of showing to our readers the work of one of our Keramic societies, this time the exhibit comes from Kokomo, Indiana. It is interesting to note that the design is of the extreme conventionalized type, the abstract, and shows an advanced spirit in the willingness of the members to confine themselves strictly to the line of work illustrating their present course of study.

The serious manner in which the various societies are centering their energies on prescribed plans of study is an auspicious augury of the future of ceramic decorations in America.

*

In the December issue of KERAMIC STUDIO we will give a thorough exposition of the plans of the new school and manufactory of ceramics being established at University City, Mo. The readers of KERAMIC STUDIO will be interested to know that the editor will collaborate with Taxile Doat, of Sevres, France, in establishing this great ceramic center and that hereafter from November 15th to May 1st all communications for Mrs. Robineau should be sent in care of the Art Institute, Department of Ceramics, University City, St. Louis, Mo. During the six months from May 1st to November 1st the editorial address will be as heretofore, in care of KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

*

We will try a new plan in the Class Room of KERAMIC STUDIO. We will announce in each number the subject of the class study two months in advance and ask all who are interested to send in drawings of the subject, conventionalizations and applied designs. The best of these will be published in KERAMIC STUDIO with a thorough criticism, as an object lesson. The name of designer will be omitted if requested.

The subject of the class study for January will be the Chrysanthemum. The best drawings with conventionalizations and designs will be purchased by KERAMIC STUDIO.

*

The Students' Guild in PALETTE AND BENCH for December will give many clever suggestions and designs for Christmas gifts. The competition has brought so many good ideas for simple things for sale and gift that we expect to make that department one of the most attractive and useful to be found in any magazine.

*

The December issue of KERAMIC STUDIO will also have some interesting news as to future plans for KERAMIC STUDIO and special offers for new subscriptions. We are going to make it worth while for our readers to work for the increase of the subscription list of the magazine and at the same time increase our field of usefulness.

*

The study of California dogwood by Miss Jeanne M. Stewart is published without treatment but treatment will be published in next issue.

The design for plate in gold and white given on page 113 in September KERAMIC STUDIO is by Miss J. Pearl Saunders of Nashville, Tenn. The name of designer had been lost at the time we printed the design.

* *

LEAGUE NOTES

THE problem due December first is a design for the decoration of any of the vase forms shown on page six of our League Study Course.

We had hoped to have the vase designed last year by Emily Hesselmeyer, of San Francisco, manufactured in time to use for decoration this year, but our Chairman of Educational Committee, who has charge of it, has not as yet been able to arrange for its manufacture.

As the designs for the problems come in it is evident that many of us would do well to read carefully the general criticism given by our critic, Miss Bessie Bennett, on the work of our members on problem one; it was as follows: "The study of parts as a rule was extensive enough, but the lines lack snap. All lines should have style to them. After the analytical study of the flower, leaves, stem, etc., the conventionalization of same should be worked out. To conventionalize is to omit all the accidents and incidents of natural growth.

"All artificial mediums or backgrounds are unyielding to a certain extent, therefore we cannot really reproduce nature in man's handiwork. We can but make a picture of a nature form no matter how great our skill. This being the case in making this picture we must compose it so it suits the form it is to decorate or it will not become an integral part of the object, but will ever remain a distinct picture not related to the surface it is placed on.

"Porcelain is one of the most unyielding, unresponsive surfaces we have to deal with, which fact emphasizes the absolute necessity of the conventional use of nature forms."

Mrs. Harry Andrews, the new president of the Los Angeles Keramic Club, sends this month five more names to add to their list of League members, and two applications for individual membership are also reported.

One enthusiastic member writes in an entertaining manner of the use she has made of the first designs she had corrected by our critic. It was a simple design for a plate border. She has used it for metal work, leather work and finally enlarged it and made a stencil design with which she decorated table runner and curtains for her dining room, and intends stenciling more of the table runners for Christmas gifts.

Mail all designs for criticism to the President of the League.

MARY A. FARRINGTON,
710 Barry Ave., Chicago.

* *

STUDIO NOTES

Miss Fannie M. Scammell, after five months spent on the Pacific Coast, has resumed her classes at 150 Fifth Ave., Room 40, New York City.



GRAPES—M. E. HULBERT

THE DECORATION OF HARD PORCELAIN

Louis Franchet

HARD porcelain is a white, vitrified, translucent body composed of kaolin, feldspar, flint, and sometimes chalk (carbonate of lime). The glaze is always a feldspathic glaze; its principal element is *pegmatite*, a natural rock containing a mixture of feldspar and quartz, which fuses at 1390°-C.

Hard porcelain generally receives two firings, one in the baking chamber of the kiln at a temperature of about 875°-C., and a final firing generally at 1410°-C. (grand feu).

After the first firing it is designed as *baked*, after the second it is called *biscuit*.

There are three ways of decorating hard porcelain:

1. With colored glazes which are applied over baked ware and fired at grand feu.
2. With colors which are applied over baked ware, then covered with glaze and fired at grand feu.
3. With soft colors which are called *vitrifying colors*, which fuse at about 650°-C. and are applied over the fired glaze.

COLORED GLAZES

Colored glazes are obtained principally by mixing the ordinary glaze (pegmatite) with a coloring matter which is either a simple metallic oxide or a combination of several oxides.

Only a limited number of metallic oxides will keep their coloring property, in combination with the glaze, at the firing point of true hard porcelain (1410°-C.). They

are essentially cobalt, nickel, chrome, manganese and iron oxides, the tints of which are varied by the addition of alumina, magnesia, zinc oxide or carbonate of lime. Titanic acid also stands well this high temperature.

Nickel, alone or in combination with manganese, gives greys and greenish greys. Chrome, alone or in combination with cobalt, gives greens or bluish greens. Titanic acid, used in its natural form of rutile, gives yellow browns, because of the iron it contains (2 to 4%).

The most generally used colors are the violet blue called Bleu de Sèvres, the blackish blue called Bleu Noir, and the tortoise shell brown called Brun Ecaille. The fame of these colors is not only due to the beauty of their tone, but also to the fact that they constituted for a long time the only grand feu decoration used at the Manufactory of Sèvres, which spread their use among industrial factories.

It seems at first that the decoration with cobalt blue or iron brown should be classed in the overglaze series, as we will see that in most cases these colors are applied over the glaze and not on the unglazed ware. But this is simply a technical process giving clearer tints, and the colors are essentially grand feu colors, quite different from the soft overglaze colors.

These colors can be used not only for backgrounds but for real design compositions, by using the method of *reserves*. Mr. Lauth, the manager of the Manufactory of Sèvres, has thus given the description of this process: If one wishes to use on a vase a design which will show a combination of Bleu de Sèvres, Bleu Noir and the white of the porcelain body, the parts which must be left in white will first be covered with a mixture of chalk and arabic gum, applied with the brush. This done, the whole piece is covered with Bleu Noir applied with essence; either brush or sponge is used, according to the effect looked for. It is left to dry, then over this dry background, which now appears grey and through which can easily be seen the parts left in white, one paints with Bleu de Sèvres the ornaments which are later to appear in dark over the Bleu Noir. After this painting is completed, the piece is fired

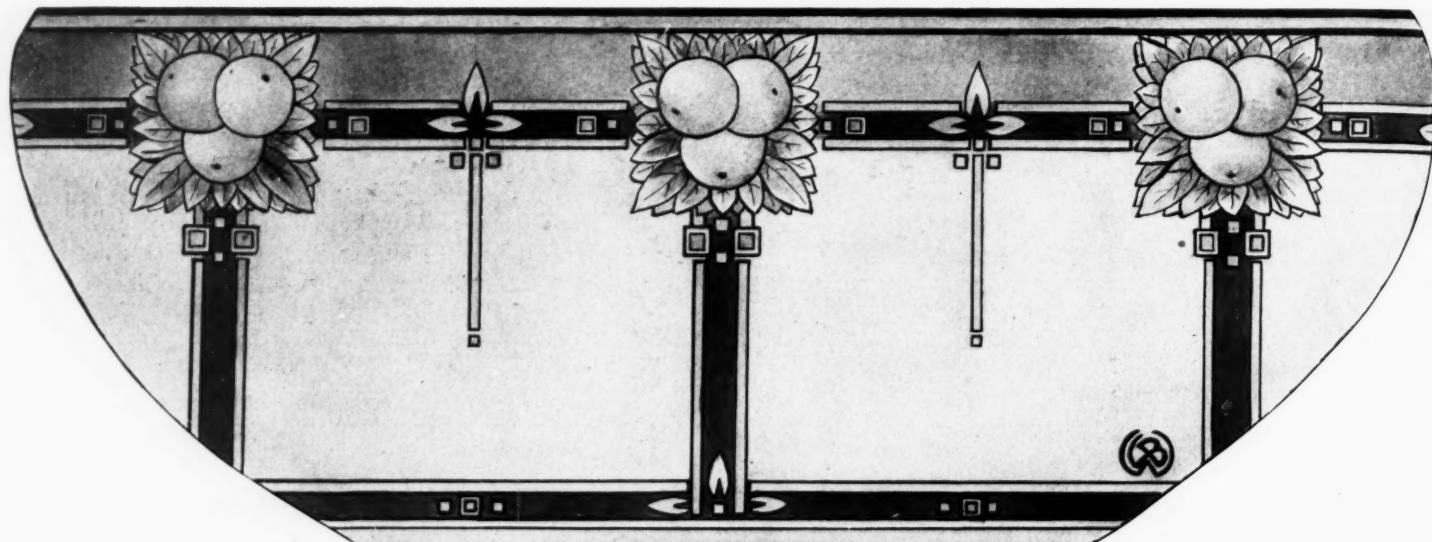


BOWL, GRAPE MOTIF—SABELLA RANDOLPH (Treatment page 148)



(Treatment page 154)

GRAPES—M. E. HULBERT



PUNCH BOWL, ORANGES—BLANCHE LEA WIGHT

(Treatment page 150)

in a muffle to cone 011. When it is drawn from the muffle, it will be found that the coat of chalk applied over the parts reserved in white, scales off or is easily rubbed off, and the piece appears with white, grey and black parts. The decoration is completed by painting over the white parts the ornaments which are part of the composition, using Bleu Noir, Bleu de Sèvres or even Brun Écaillé. Then the piece is fired at grand feu.

We will study now the composition of these three colors as used at Sèvres.

BLEU DE SEVRES

Either one of the three following formulas may be used:

	1	2	3
Ground pegmatite	75	80	85
Cobalt oxide	25	20	15

The last one is the most used.

The pegmatite and oxide are thoroughly mixed, then fritted until they are agglomerated without being really fused. This semi frit is finely ground and may be applied over the ware in three different ways:

1. Direct application over baked ware and no other glaze used.

2. Applied over baked ware and covered with the ordinary translucent glaze.

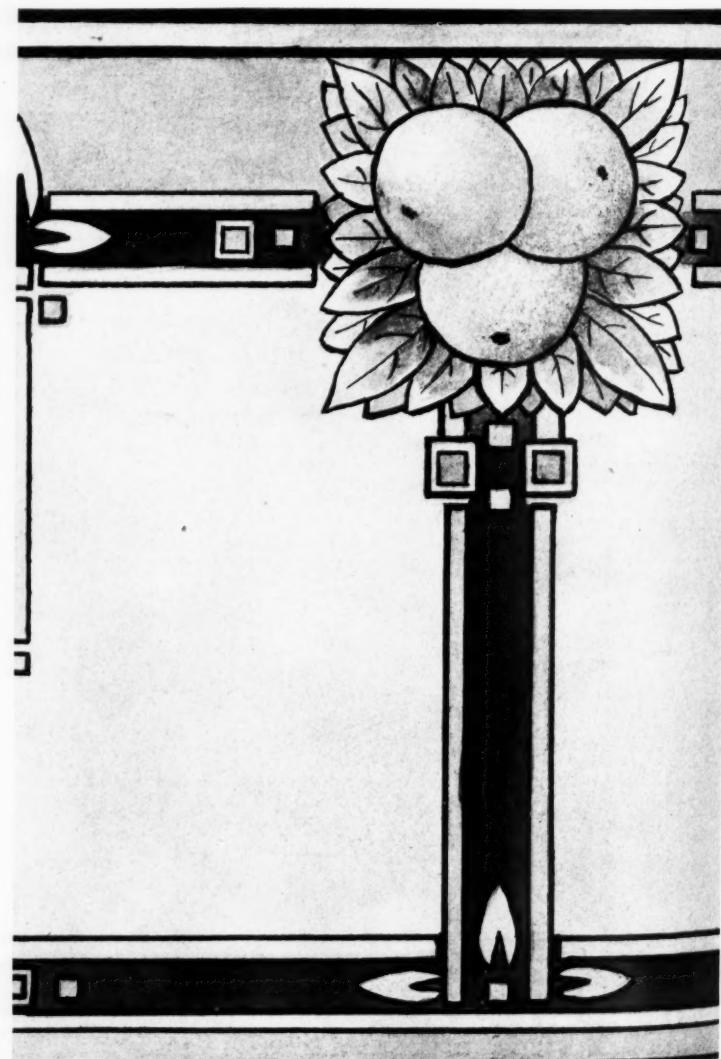
3. Applied over the glazed and fired porcelain. This process is the most used, as it gives the most remarkable color. The blue, ground to an impalpable powder, is diluted with turpentine or lavender essence, then spread over the glazed piece. It is left to dry, and if a dark color is desired, another coat is applied and left to dry before firing. This thorough drying is of great importance, as the successful developing of the color depends on it to a great extent.

The Bleu de Sèvres does not always come out of the kiln perfect. Accidents are to be feared and I speak of accidents due to the firing or to atmospheric conditions of the kiln, not of those due to carelessness on the part of the decorator or of the workmen who handle the ware. These possible accidents are: *bubbling*, *glaze crawling*, *metallisations* and *black tone*.

Bubbling seems to be caused by atmospheric conditions in the kiln and occurs mostly in the reducing zones which are found in all large kilns, especially those with direct flame, even when the greatest care is taken to give

a strictly oxidising firing. I have noticed that in the firing of reds of copper which requires the action of strongly reducing gases, pieces decorated with cobalt blue come out generally completely bubbled.

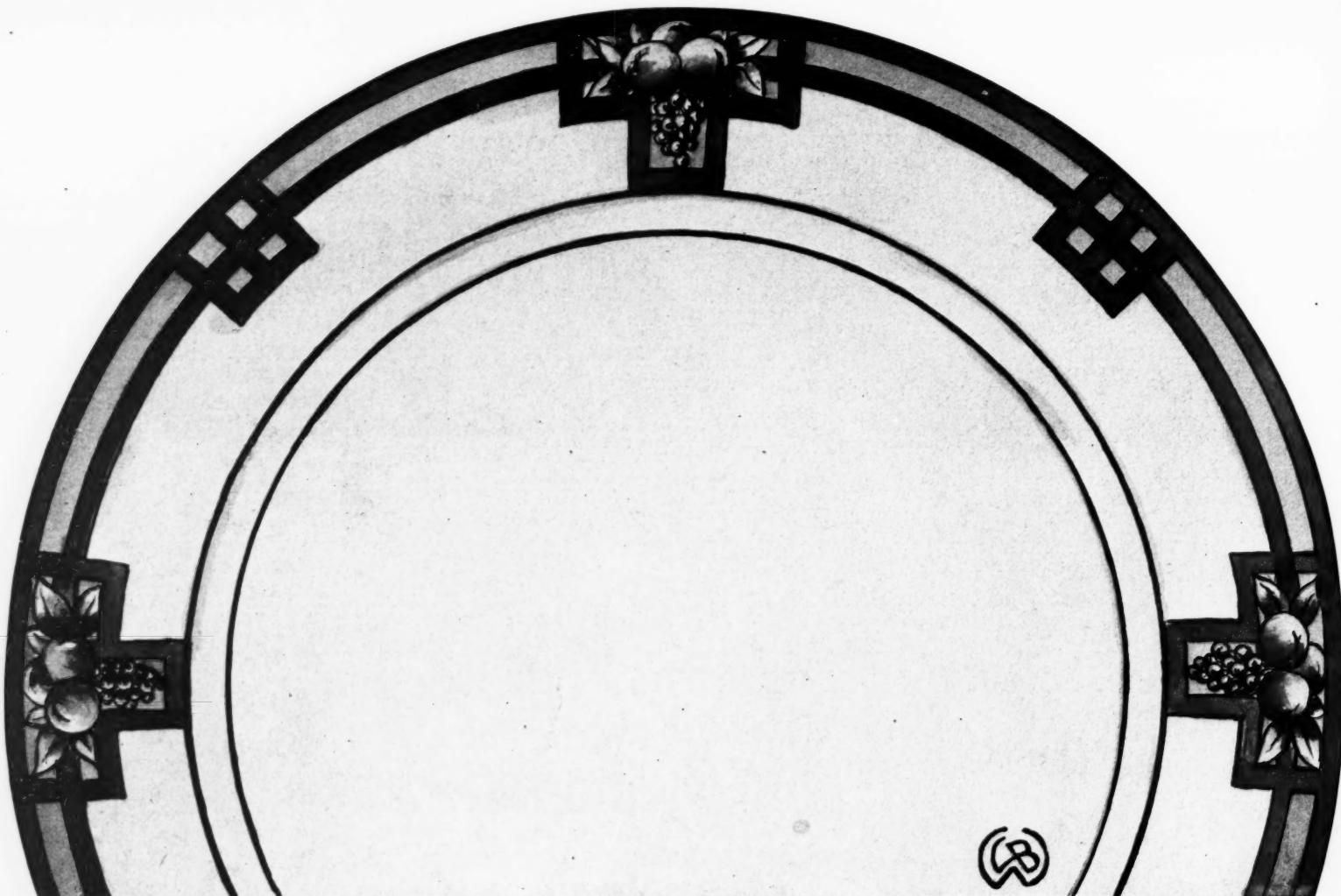
Glaze crawling is a common accident with glazes fired at a low temperature. I have noticed that the lower the



FULL SIZE SECTION OF BOWL—BLANCHE LEA WIGHT



STUDY OF ORANGES—BLANCHE LEA WIGHT



PLATE, ORANGES-BLANCHE LEA WIGHT

point of firing, the more common it is, and is seldom found in glazes fired higher than 1100°C . However, cobalt blues fired at grand feu are liable to crawl, that is, to accumulate in masses over parts of the vase, leaving other parts bare. This accident is very likely caused by the too rapid decomposition of the essence used to apply the color. This is especially the case in large kilns which are not always heated up as slowly as they should be.

To avoid this and to obtain a good blue, it is advisable to heat the piece first in a muffle, so that the temperature will rise very slowly. The essence is then gradually decomposed without affecting the color.

Metallisations and a black tone are due to underfiring and not to a reducing action. In reducing firings for reds of copper I have never observed these accidents on pieces decorated with cobalt blues.

It will be seen that to obtain a good Bleu de Sèvres, it is not only necessary to have good material, but that it is mostly a question of great care in handling and firing.

The best cobalt oxides used in Europe come from Saxony and the mark FFKO is a quite superior mark. It is a protoxide of cobalt of grey color.

BLEU NOIR

Like the Bleu de Sèvres, the Bleu Noir is now very much used industrially. This glaze has been well studied by Messrs. Lauth and Dutailly, who have used the following formula for the coloring matter:

Cobalt oxide	43
Manganese peroxide	38
Iron peroxide	19

The glaze is made by mixing

Ordinary porcelain glaze	75
Coloring mixture	25

This is fritted without complete fusion and the frit finely ground. Bleu Noir is applied like Bleu de Sèvres. It is much liked for the decoration of table ware because it keeps its blue tone in the artificial light, a property which is missing in the violet blue or Bleu de Sèvres.

BRUN ÉCAILLE

If I speak extensively of these first colored glazes used at Sèvres, it is because they are the types from which all the glazes used now have been derived and because they are justly famous.

The Brun Écaille or tortoise shell brown, like the blues of cobalt, gives very remarkable decorative effects, but is not so well known because of the difficulty of obtaining it perfect. At Sèvres the following formula is used:

Flint	37,69
Kaolin	35,38
Manganese bioxide	21,54
Colcothar (red iron oxide)	5,39

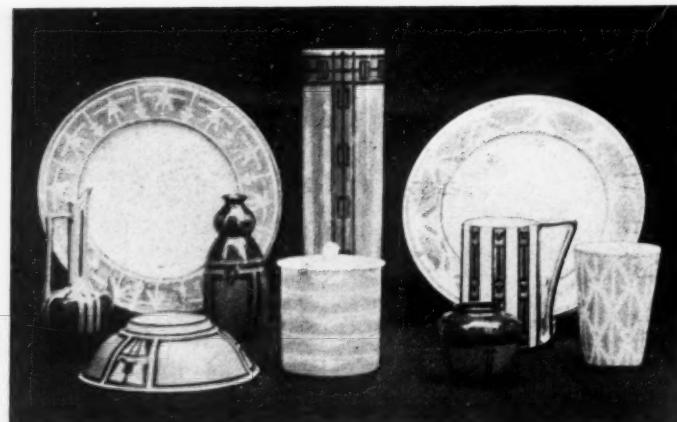
This mixture is fused in a crucible and ground wet, fine. Then it is fritted and ground a second time.

It is applied with the sponge over the ordinary white



COW-PEA—ALICE WILLITS DONALDSON

Flowers ranging from violet to deep purple, with backs of wing petals and exposed parts of buds bright yellow; stems, pods and leaves yellow green with pale green veins.



Mrs. Russell
Mrs. Brown

Mrs. Dixon
Mrs. Souder

Mrs. Dixon
Mrs. Bruner
Mrs. Dixon
Miss George



Mrs. Bruner
Mrs. Dixon

Mrs. Souder

Miss George
Mrs. Russell

Miss George
Mrs. Dixon
Mrs. Souder

THE KOKOMO KERAMIC CLUB

glaze. To obtain a good, deep tone, it is necessary to superimpose three coats of glaze. It requires a hard firing and should be placed in the hottest parts of the kiln. Messrs. Lauth and Dutailly have also observed that a more brilliant tone will be obtained if the piece is refired in a muffle at 800°-C. (cone 015) after the color has been developed in the grand feu.

(TO BE CONTINUED)



BOWL, GRAPE MOTIF (Page 142)

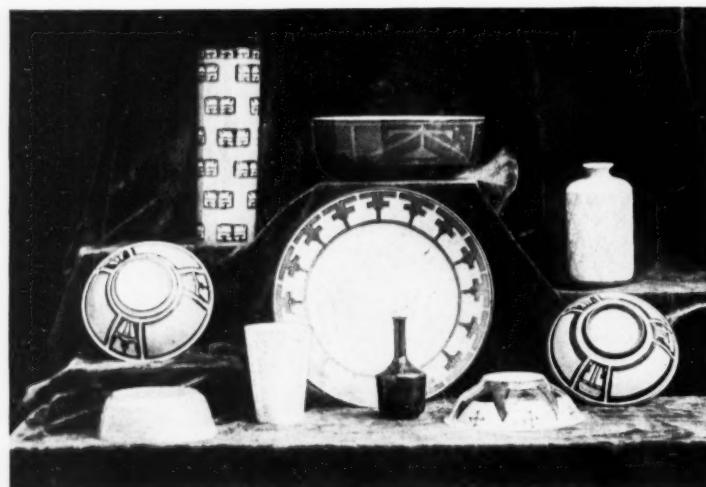
Sabella Randolph

TINT bowl Ivory and fire. Tint lower part with Yellow Brown, paint panels with Yellow Brown after tinting is dry. Then dry dust panels with Olive Green. Paint and dust the edge and line connecting single grape the same way. Paint leaves and wavy line Olive Green, the grapes Violet with Olive outlines. Tint inside of bowl Ivory. This design can be carried out also with any color scheme or with Gold and lustres.



ANSWERS TO CORRESPONDENTS

TEXAS.—One has to be very careful in using silver over or next to color. When used near pink a yellow glow will be seen around the edge of the silver and in other instances it gives a pinkish tone, especially with lustres. It is

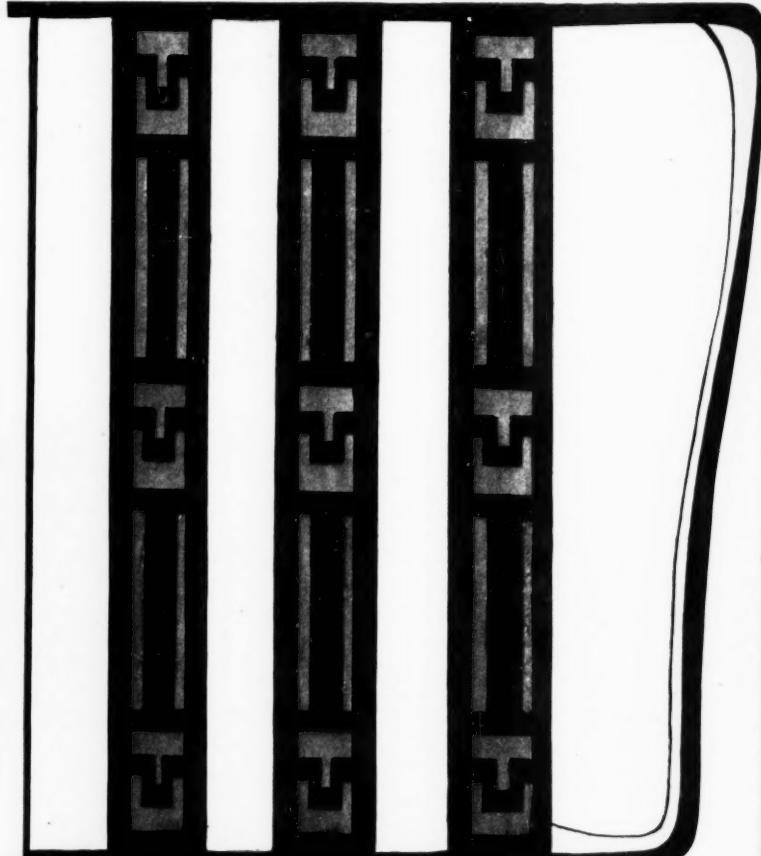


Miss George
Mrs. Brown
Mrs. Souder
Mrs. Hass

Mrs. Hass
Mrs. Bruner
Mrs. Russell

Mrs. Hass
Mrs. Dixon
Mrs. Bruner

THE KOKOMO KERAMIC CLUB



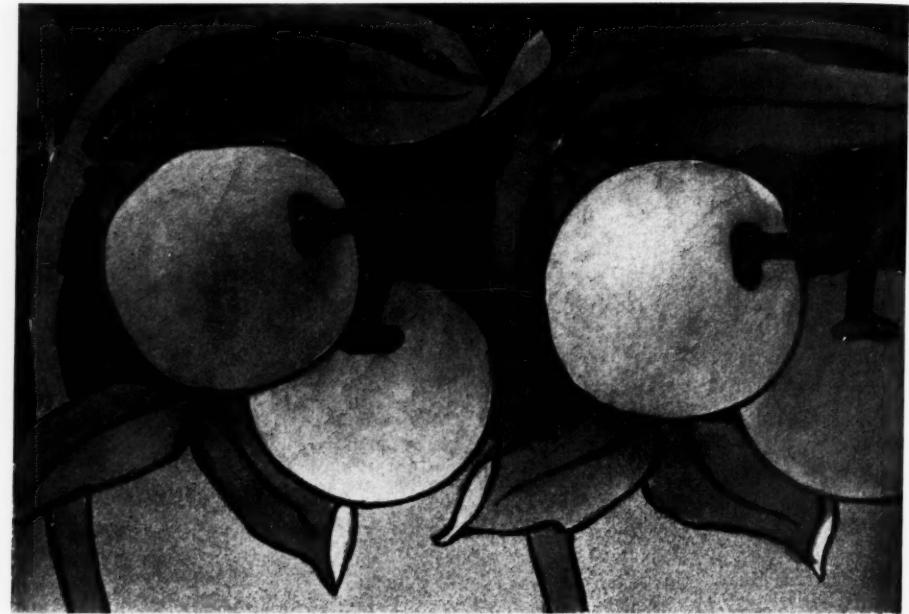
STEIN—GRACE N. BRUNER, KOKOMO KERAMIC CLUB

Paint in panels with Black for background of design. Second fire—groundlay panel with Empire Green and cut out white panel.

KERAMIC STUDIO



TANKARD, ORANGES—
BLANCHE LEA WIGHT



FULL SIZE TOP BORDER OF TANKARD—BLANCHE LEA WIGHT

TANKARD, ORANGE MOTIF

Blanche Lea Wight

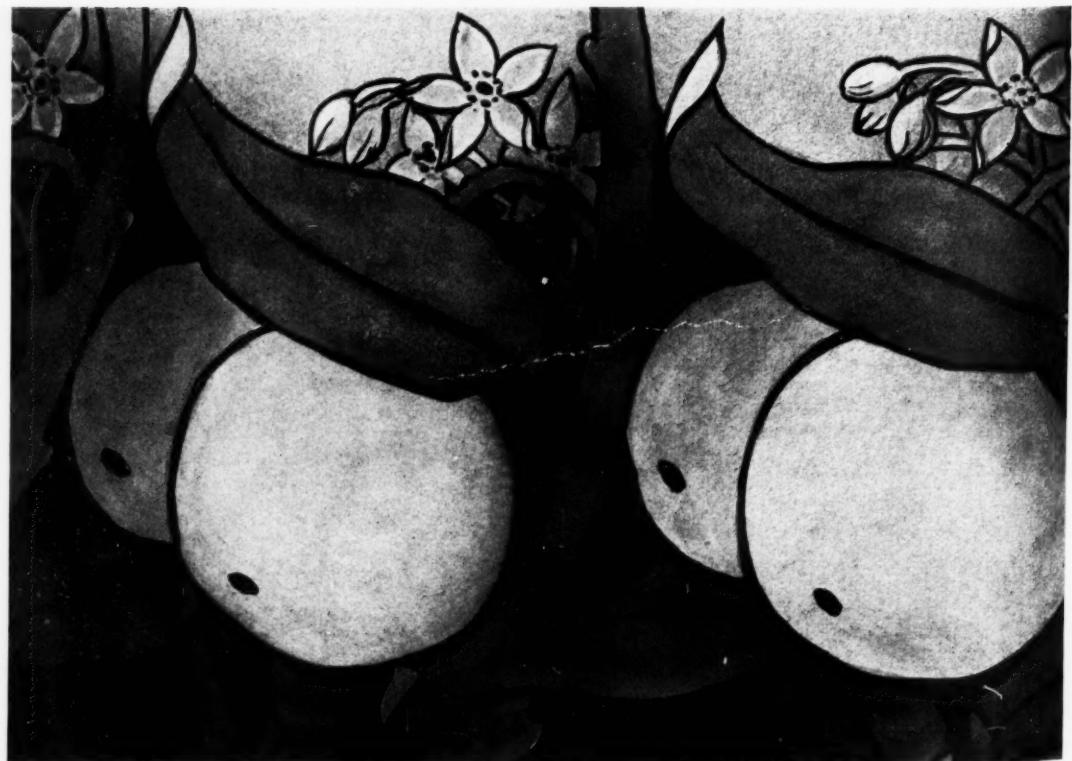
THIS design would be pleasing in a harmony of yellows and browns, suggesting an underglaze or pottery effect.



PUNCH BOWL, ORANGE MOTIF (Page 144)

Blanche Lea Wight

TO be executed on Belleek in Flat Enamel. Dark background between bands, Grey Blue. Leaves and bands a soft grey green. Upper and lower portion of bowl, Satsuma tint, or Neutral Yellow. Fruit, Dull Orange.



FULL SIZE SECTION OF LOWER PART OF TANKARD—BLANCHE LEA WIGHT

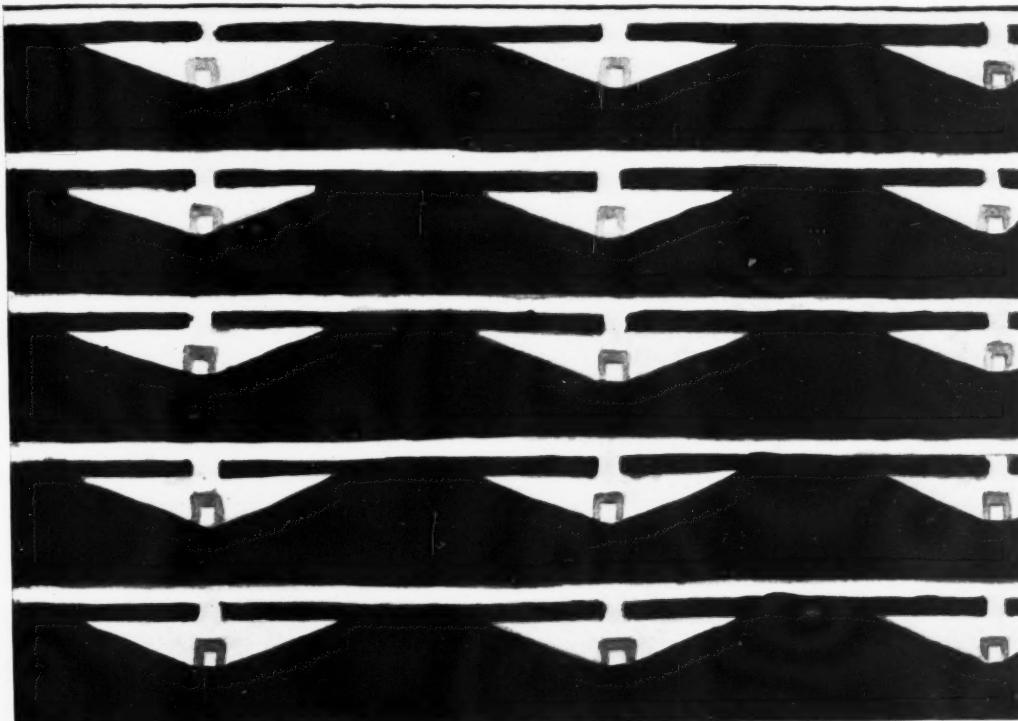
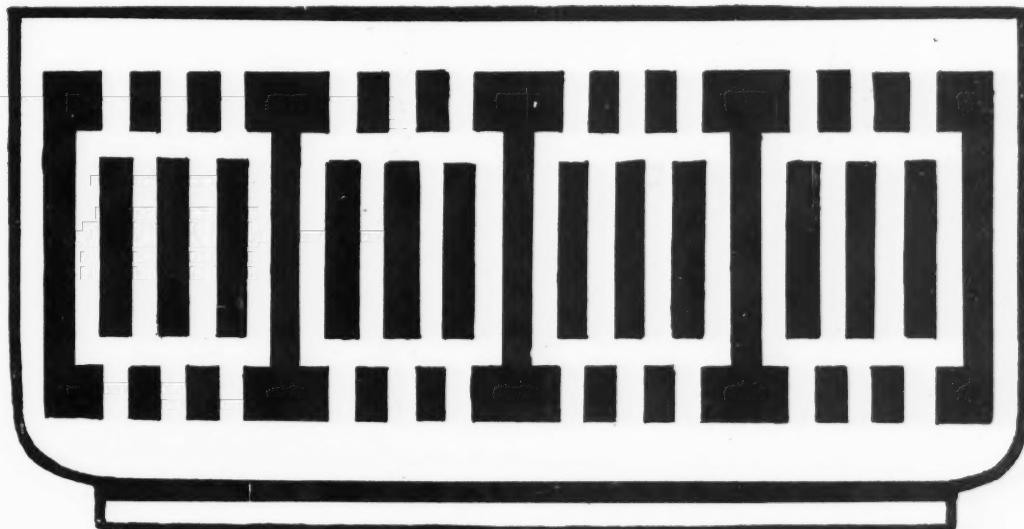
STUDY OF ORANGES WITH
BLOSSOMS (Page 145)

Blanche Lea Wight

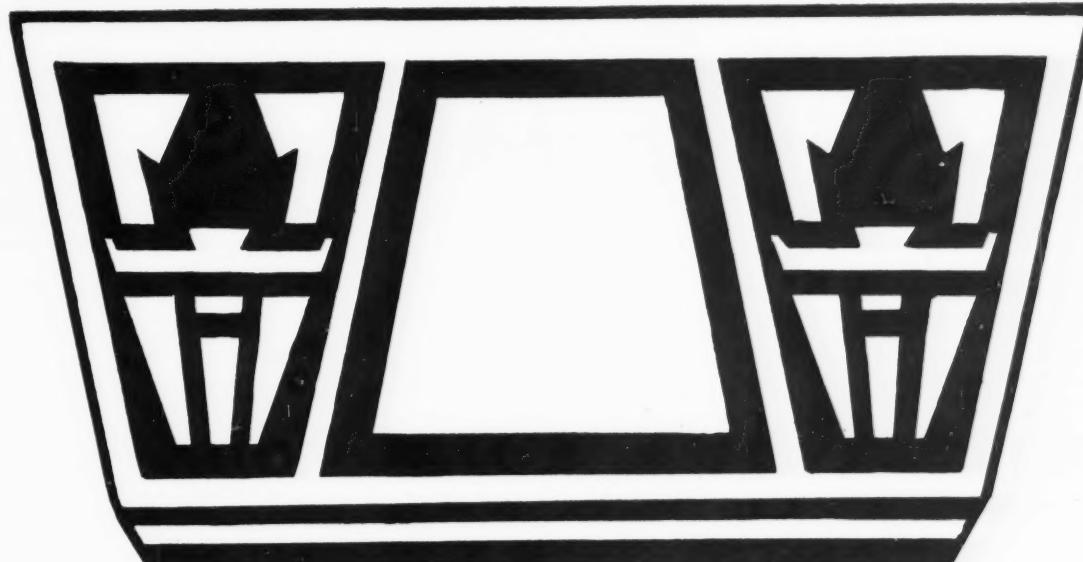
THE orange tree is very ornamental as seen in the Spring in Southern California, laden with its golden fruit and snowy blossoms. It offers splendid opportunities for the designer especially when accompanied with the blossoms. It may be treated in a very decorative manner, imitating as much as possible the spirit of the Japanese.

BOWL—MRS. E. R. RUSSELL

Groundlay light in Banding Blue; cut out background. Second fire, cover entire bowl with blue lustres and pounce.

**BOWL—****MRS. W. BROWN**

Background of design and border around plain panel painted black. Second fire—Groundlay plain panels in Banding Blue and dust with Persian Blue. Third fire—Groundlay entire bowl in Persian Blue.



KOKOMO KERAMIC CLUB

THE KOKOMO KERAMIC CLUB

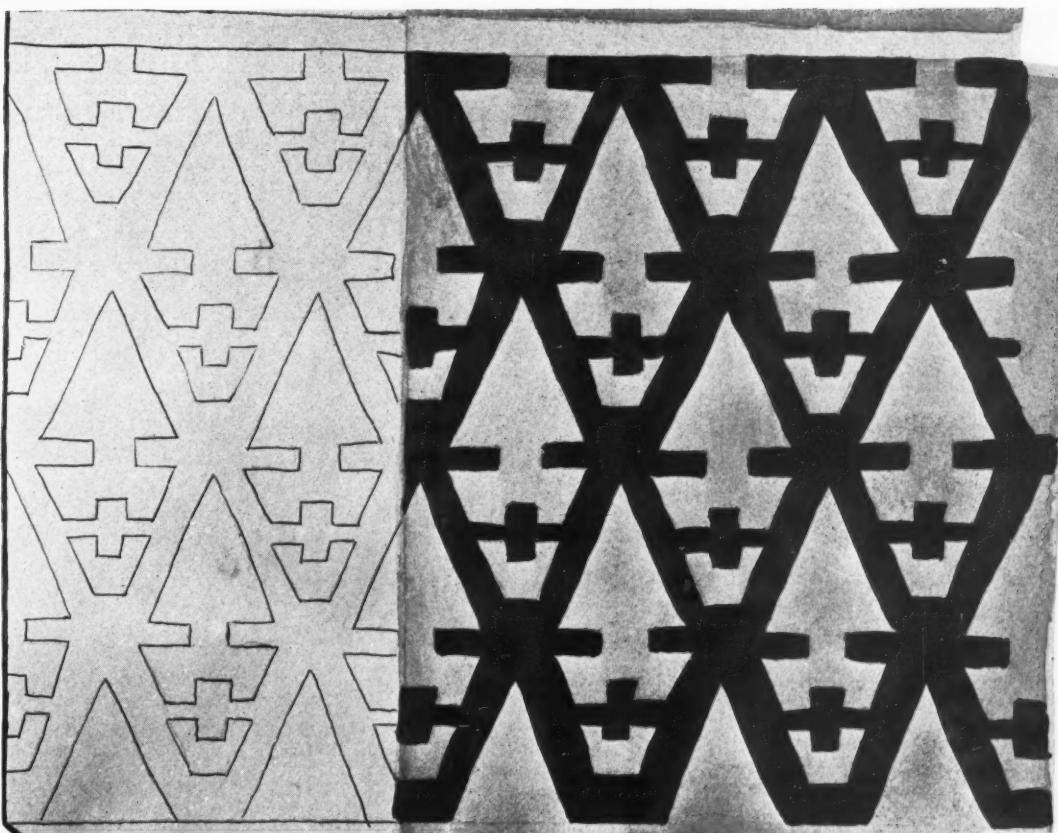
An interesting note by Mrs. Russell on the history and work of the Kokomo Keramic Club was left out for lack of room, and will be published in the December issue.

**MARMALADE JAR—
LINEA C. SOUDER**

Groundlay in Copenhagen Grey and cut out design.



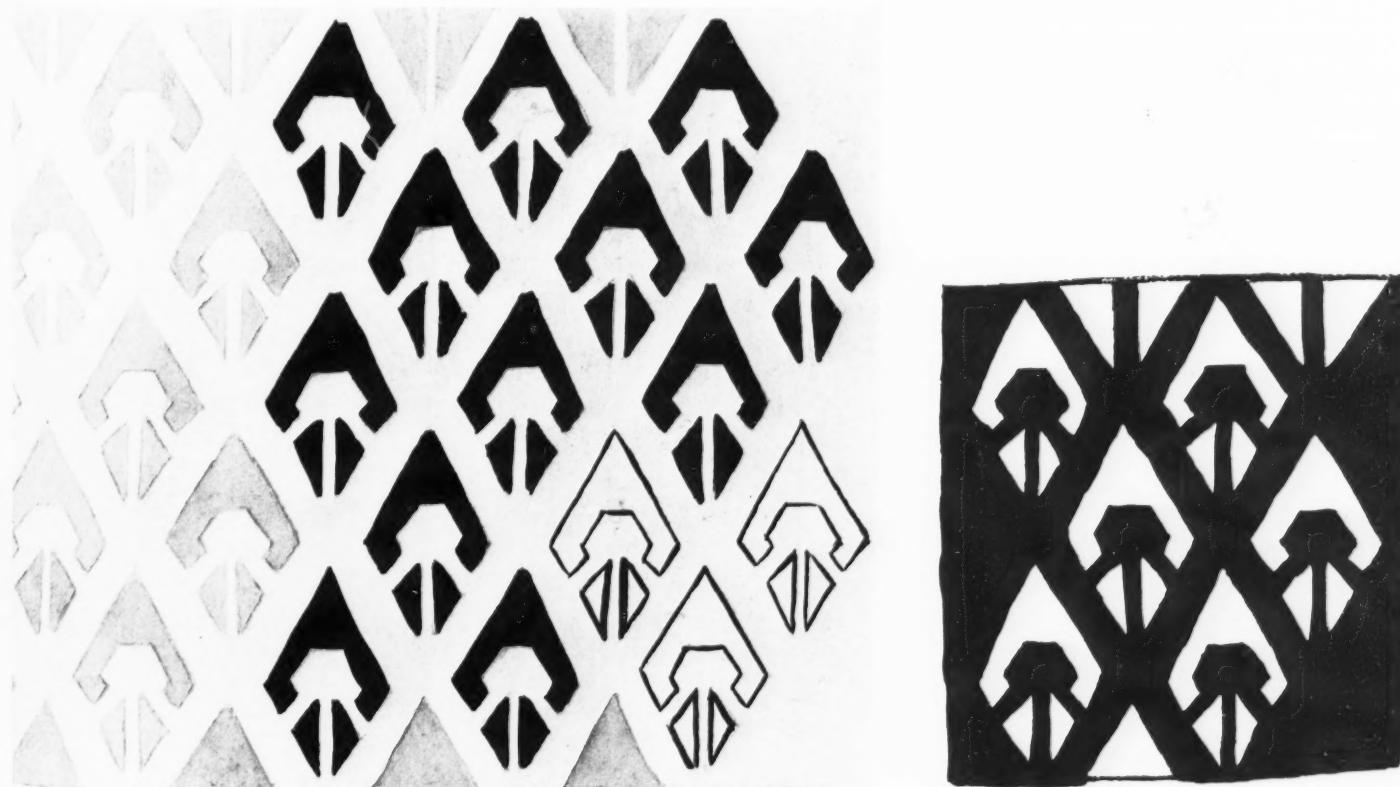
HORSE CHESTNUT—EDITH ALMA ROSS



ALL OVER PATTERN FOR VASE—STELLA E. HOSS—KOKOMO KERAMIC CLUB

Groundlay in Copenhagen Blue, design cut out. Second fire: Top and base groundlay in Royal Blue.

Third fire: Blue glaze over entire vase.



ALL OVER PATTERN FOR LEMONADE CUP—EFFIE GEORGE—KOKOMO KERAMIC CLUB

First fire: Groundlay with Copenhagen Blue, cut out design. Second fire: Groundlay Copenhagen Grey over entire vase.



CHOKE CHERRY—CHAS. LEO WIARD

CHOKE CHERRY

Chas. Leo Wiard

FOR tall stein or tankard. For the upper part of background use Sepia Brown, Yellow Brown and a little Pompadour. In lower part Lemon Yellow and Blue shading into an Ivory tone. Paint leaves in Yellow green, Olive Green and tones of Brown. Stems, Sepia and Dark Brown. For choke cherries use Crimson Purple, Dark Blue and Black, with Turquoise Blue in the high lights. The shadow choke cherries should be painted in with a grey made of Warm Green and Deep Violet. In finishing use touch of Pompadour.

* * *

GRAPES (Pages 142-143)

Treatment by E. Aulich

AFTER making the sketch carefully, blend in the background first, using Ivory Yellow for lightest part, a mixture of Blue Green dark and Purple for the cloud effects. Use Air Blue for high light, Pompadour and Gold Grey for the red and brown parts; for greenish parts in some, Yellow Green, Olive Green and Yellow Brown, also a little Egg Yellow for the transparent tones. For reddish grapes use Flesh Red and Egg Yellow, for the whole a little Air Blue and Pompadour for high lights. For the blue bunches of grapes use Carmine Blue. For shadows mix in some Deep Purple and Black. The green leaves are a mixture of Blue Green dark and Egg Yellow. For darkest parts use Shading Green, Olive Green and Brown Red. Chestnut Brown for stems. For second fire or third touch up with about same colors. For ground use Yellow Brown and Egg Yellow, Yellow Green and Brown Red for darker parts.

WATER COLORS

When the group is sketched carefully, wash in background with Naples Yellow. Indigo with a little Rose

Madder mixed, for greyish tones. For light color bunches use Cobalt Blue for high light, Light Red, Burnt Sienna and Carmine for the reds, for the greenish tones blend in some Chrome Yellow and Hooker's Green, and Brown Madder for darker parts. For light red bunches use Chrome Yellow and Rose Madder, and a little Cobalt Blue. The blue bunches wash in with Ultramarine Blue, Crimson Lake and Black. The green leaves paint in with Viridian, Chrome Yellow and Hooker's Green. For darkest shades use Brown Madder, Burnt Sienna, Sepia Brown. For ground work use Yellow, Raw Sienna, and a little Hooker's Green in some parts.

(These treatments were not written specially for the study on page 143, but are in a general way good treatments for grapes.)—EDITOR.



DETAIL DRAWING OF SMALL YELLOW BERRIES



YELLOW BERRIES—ALICE JORDAN



DETAIL DRAWINGS OF ACORNS

G. B. SPAINHOWER

BORDERS, ACORN MOTIF

G. B. Spainhower

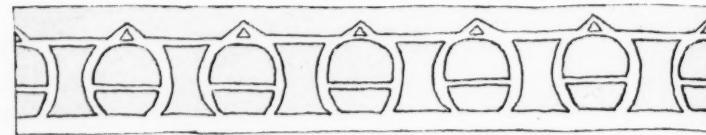
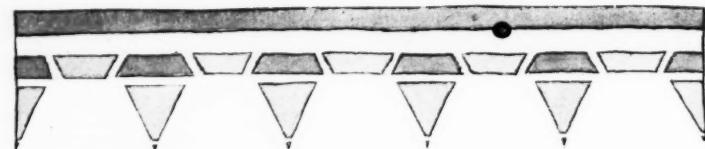
To be executed in two tones of Green, Brown on Ivory, or Blue on White with darker outlines.



CRAB APPLES

Louise Blackeney

FOR the apples, use Lemon Yellow, Yellow Brown, Yellow Red, Finishing Brown; Copenhagen Blue for greyish blue. Use Albert Yellow and Yellow Brown for reflected lights keeping them brave and brilliant. For the second and third painting deepen the shades with Yellow Brown and Finishing Brown accenting with Auburn Brown



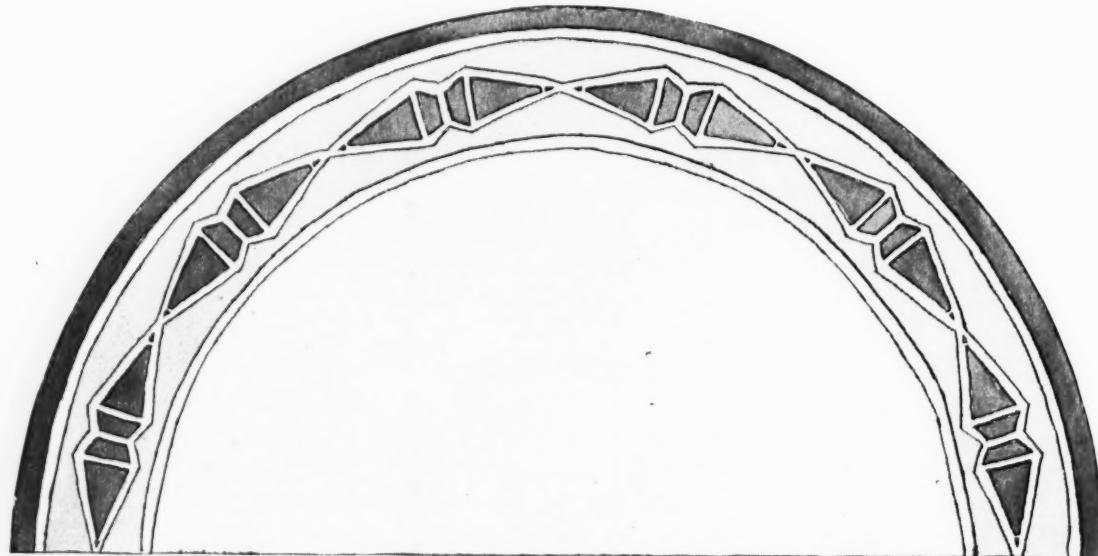
BORDERS, ACORN MOTIF

G. B. SPAINHOWER

for pips and about stems. Wipe out high lights, in first painting, putting a touch of blue or blue violet close against high light, thus making it more brilliant.

For the leaves use Apple Green and a bit of Copenhagen Blue, thinly for light parts, Moss Green for yellower parts, Brown Green for deeper shades with accents of Dark Green. For stems use Copenhagen Blue for light greyish parts, deepening with Finishing Brown, accenting in second or third firing with Auburn Brown and Violet of Iron. For background use Yellow Red, Blood Red and Violet of Iron running into greys; Finishing Brown used lightly and Copenhagen Blue.

The reddish and shadow leaves are put in with Violet of Iron, Yellow and Moss Green.



PLATE, ACORN MOTIF—G. B. SPAINHOWER



APPLES—MARY BURNETT

Paint lighter apples Green and Red, keeping lighter toward the outer part and avoiding hard edges, and for the darker apples use Blood Red and Finishing Brown. Keep most of the leaves a cool green using Brown Green and Dark Green for the ones in shadow.



CRAB APPLES—EMMA A. ERVIN



PLATE, ACORNS—LOUISE JENETT

PLATE, ACORNS

Louise Jenett

TOP of acorn Yellow Brown shaded into Brown Green. Cup, Brown Green shaded with Dark Brown. Leaves Grey Green shaded with same. Outlines in black. Background in gold.



GERANIUMS (Supplement)

Treatment by M. M. Mason.

FOR the first firing, lay the brightest flowers on with Carnation, Pompadour and Blood Red, the darker ones with Blood Red and Brown Pink.

Keep the leaves very warm in tone, using Brown Green, Olive Green, and Albert Yellow for the lighter ones, and Brown Green, Hair Brown and Finishing Brown for the darker ones.

Beginning at the top, the background is painted with Albert Yellow, Olive Green, shading through Brown Green, Yellow Brown, Hair Brown and Finishing Brown, all blending softly together. When the painting is quite dry further softness of effect can be gained by carefully rubbing a little of the dry Blood Red powder over the shadow side of the

flowers and into the green leaves. The darkest flowers are blended into the background by dusting with Brown Pink. If desired, the background can be strengthened by dusting with the same colors with which it was laid in. A final rubbing over with Ivory will give a brilliant glaze, but it must not be allowed to run over into the reds.

In retouching use the same colors as on the first painting with more of the Brown and a very little Moss Green in bringing out the details.

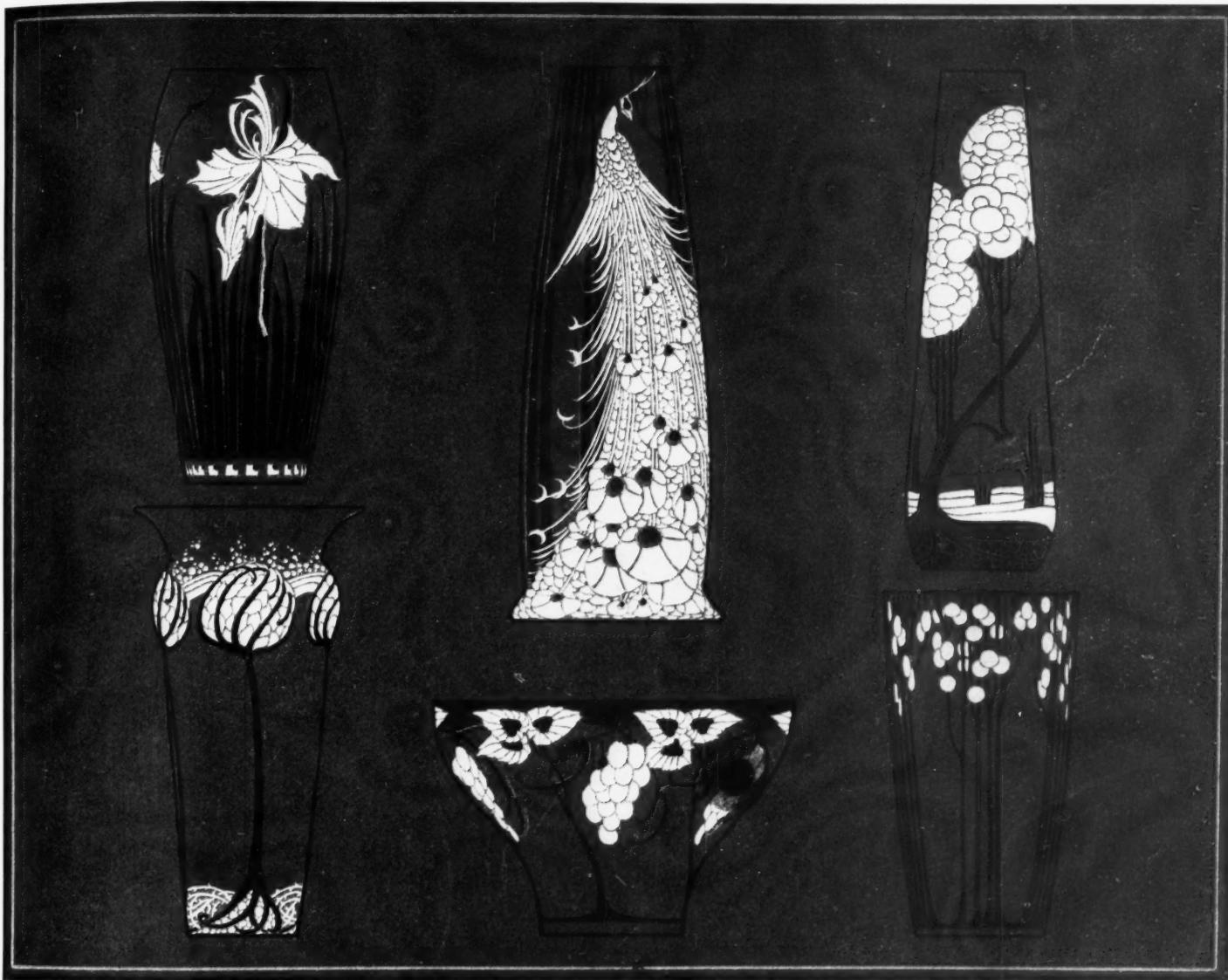
In the final painting, Yellow Brown, Hair Brown and Finishing Brown will be found useful in flushing and in drawing the background and leaves together. Use flushes of Carnation in the flowers.



SHOP NOTES

The Bayless' Sons Co., of Muncie, Md., are advertising a new oil which they claim to be superior to turpentine, lavender, clove and other thinning mediums.

Mr. J. C. Coover, of Lincoln, Neb., advertises a new process for the application of gold letters, monograms and special designs to china. The letters are made on a film which entirely disappears in firing.



POTTERY CLASS

Fred. H. Rhead

THE inlaid process is one of the invisible typewriter kind; the decoration is not seen until almost the last minute, and while there is no particular skill necessary to do decent work, extreme care and good judgment are essential.

The ware must be in the most perfect condition, not harder than *green*; the design (in the present instance) must have a strong outline which is tubed in black or some other dark color.

It is important that the outline should be quite high in relief rather than wide, and that lines which are supposed to meet should quite touch. I lay special emphasis on this point, and also if a line is at all weak or low in relief, tube over the top before it is quite dry. Beginners will do well to go over the outline twice; so long as it is firm and clear it cannot well be too high.

When this is done and the line is dry, the entire background is put in with the tube. Any dark color other than the outline color will do. The two points to remember are, that the ware must not be allowed to reach the *hard green* condition and that the body of slip or background color must be higher in relief than the outline, in fact must just reach half way over it.

The background finished, the other colors can be put in in the same way.

On coming to a line having the background or another color on the other side, it does not matter, in fact it will be better to allow the slip to go right over without much considering the design. The outline and background will be thus over-lapped by the ornament color.

When the whole surface has been covered up the design will in a way resemble clumsy and badly marked-out patch-work.

The piece is now put in the damp box for a couple of days and allowed to dry slowly until it is hard green. If cracks appear, as they are likely to do if the ware is in the least out of condition when the decoration is put on, close them up firmly with a smooth wooden tool.

The ware is ready to finish when it is hard green, all that is required is to get a sharp-toothed tool (see No. 4, article for June) and to scrape the slip off down to the outline. Do this gradually, going over the whole of the piece rather than scraping down one portion at a time. The scraping process must be continued until the outline (which is a perfect guide) appears clean and sharp.

The appearance of the design is now changed from that of the patchwork before mentioned to that of a beautifully inlaid piece of work, as in fact it is.

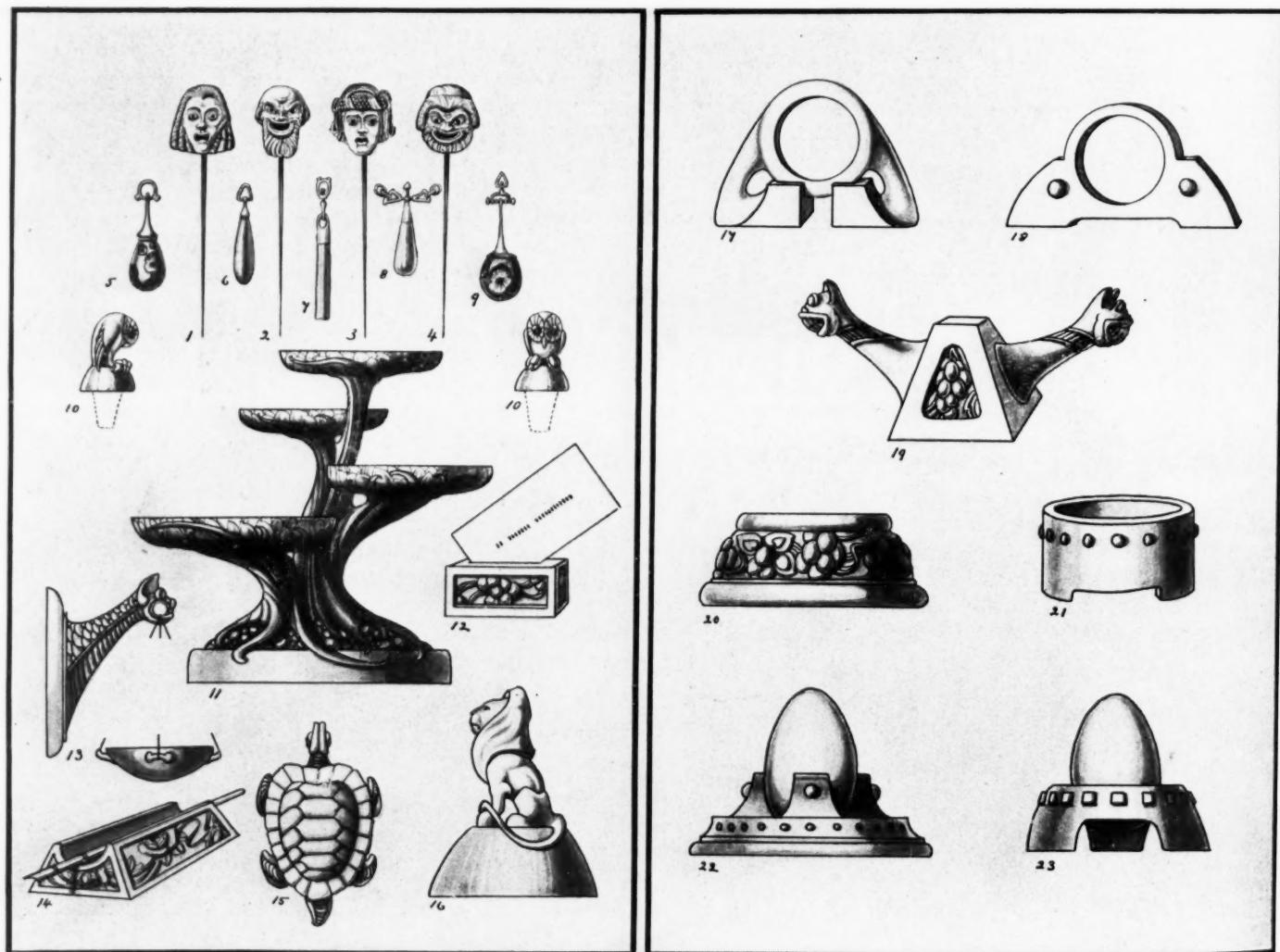
Do not attempt to remove the marks of the toothed tool; they in no way interfere with the design and they give a quality to the surface. There are few kinds of pottery work which display the individuality of the potter to the same extent as this inlaid process. It must be remembered that the tubed outline (by no means mechanical as the potter will find out) has a surface quality which combined with the surface produced by the scraping down to the line, gives a finish which at once attracts the artist by the way it repulses any suspicion of mechanical aid no matter how elaborate the piece may be. Mat or bright glazes may be used but should not be so heavily applied as on shapes with no decoration.

A white mat will give the most satisfactory results. Another way of doing this work is to dispense with the tubed outline and to cut out the design, afterwards filling up the incised places by the aid of the tube and finishing in the same manner as that of the other method. Work done in this way is especially attractive if a dark clay is used, say red or black. Potters using red clay can make a rich deep black by adding 2% Cobalt. The Cobalt cannot be too well ground and it should be put with the slip through a 150 or 200 mesh sieve, the latter by preference.

In giving the sheet of small useful articles, it may be thought that I have exercised considerable license in complying with the request that I "give ideas of small useful articles, such as a salt cellar." As the request was rather indefinite, an indefinite, or rather non-descript group of sketches is the result.

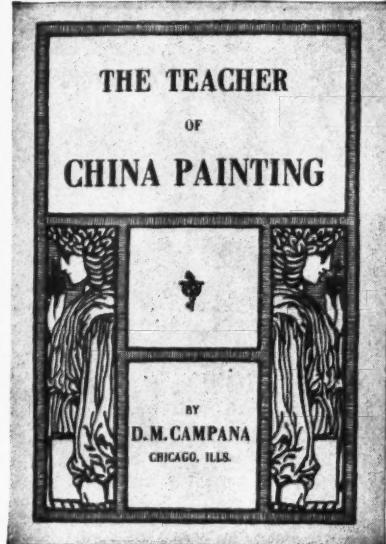
The original idea or suggestion should come from the

reader, who should have formed some ideas of the article with mode of execution before making the request. If these ideas were jotted down and forwarded with the request it would prove a more valuable lesson to the potter when the sketches appeared in the magazine. It has been stated before, I think, that these sheets are made for the purpose of showing the potter how to develop ideas. If the raw sketch is taken and carried out in material without any effort towards development the lessons are misused and considerable work is wasted on that particular student who is simply blocking all probability of progress by depending on outsiders for what should come from within. No matter how crude the idea is, or how incapable one may be in expressing it on paper, some attempt should be made to develop it. If the result is unsatisfactory, or even a failure, which would hardly be likely from a persistent effort, the sketches such as they are can be forwarded with necessary explanations and without apologies. I wish to point out that lack of elaborate training, either artistic or technical, is no reason why one should be destitute of ideas. Constant and persistent paper work will bring these to the surface. They may at first be slow in coming but a morning's paper work will set the mind busy while other work is being done. Ideas will come while one is in the street or on the train or in fact anywhere except in the studio at five minutes' notice without previous preparation. If the request be accompanied by an attempt to illustrate what the sender has in mind, I shall be in a better position not only to give satisfactory examples, but to offer better suggestions for the development of ideas.

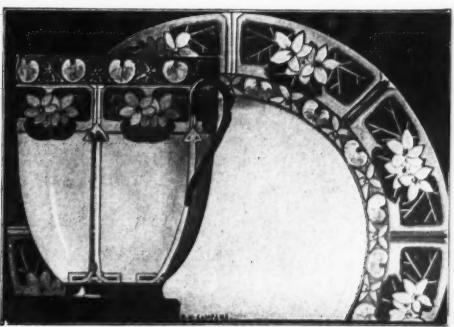


Campana's Colors

**COST
HALF**



A Book that gives every minute detail pertaining to china painting, designing, glazing, firing, repairing, recipes for oils, gold, silvers, etc. By D. M. Campana. 75c, mail 4c.



Conventional and realistic studies, series A and B, six studies $5\frac{1}{2} \times 3\frac{1}{2}$ each series, all in colors, for 40c (mail 2c). Series C and D, 6 bread and butter plates in flowers and 6 in fruit, all in colors, 6-inch diameter, 40c each series, (mail 2c).

Large Grape Study, 25c (mail 2c)

Large Rose Study, 25c (mail 2c)



**ASK YOUR
DEALER**



Outlining Medium, works like ink, does not clog your pen, always good.

Twenty-five Cents
mailing 3c.

D. M. CAMPANA
112 Auditorium Building
CHICAGO, ILL.

IDEAL CHINA KILNS

Patented 1904



These Kilns are of such simple design and construction and so easy to operate, that

the novice can succeed with them and they are so

durable, economical and quick in operation

that they are also the best kiln offered for the professional china firer.

Write for catalogue and testimonials

Ideal China Kiln Co., - Port Huron, Mich.

The Austrian Pottery Co.
East Liverpool, Ohio

Get our illustrated list of 60 Vases, Jugs, Jars, Bowls, Cups, etc., at factory prices.

Immediate shipment in lots of \$5.00 or more.

China Medallions, 20 for \$1.00, in three sizes.

GRAND FEU CERAMICS, A treatise of the making of hard glazed porcelain, by Taxile Doat of Sevres, France. \$5.00 postpaid. Copy sent on approval if desired.

Keramic Studio Pub. Co., Syracuse, N. Y.

Coover's Gold Letters

New! Popular!

Profitable
Ready
Easy
Quick
Perfect
Satisfactory



Saves Money

Time
Labor
Trouble
Worry

"No more
Carbon Paper,"

Unlike Anything on the Market

Perfect, genuine Roman Gold Old English or French script initials (seven sizes). French script or special monograms any size. Especially adaptable for dinner sets, club services, place plates, bouillon and tea cups, boudoir sets, chocolate sets, plates by the dozen, stein, glassware, etc. Lodge emblems, special crests, designs and conventional outlines to order. An economical and safe method for teachers, entirely satisfactory for use and results. Purchase from dealer or write for free sample initial with directions, and I will refer you to dealer.

F. G. COOVER
1428 G Street - Lincoln, Nebraska



HIGGINS'

DRAWING INKS
ETERNAL WRITING INK
ENGROSSING INK
TAURINE MUCILAGE
PHOTO MOUNTER
DRAWING BOARD PASTE
LIQUID PASTE
OFFICE PASTE
VEGETABLE GLUE, ETC.

Are the Finest and Best Inks and Adhesives
Emancipate yourself from the use of corrosive and ill-smelling inks and adhesives, and adopt the Higgins Inks and Adhesives. They will be a revelation to you, they are so sweet, clean, and well put up. At Dealers Generally.

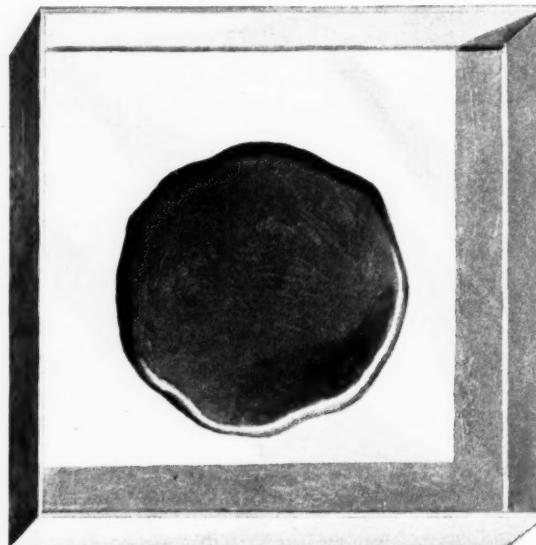
Chas. M. Higgins & Co., Mfrs., 271 Ninth Street, Brooklyn, N. Y.
BRANCHES: CHICAGO, LONDON

A. Sartorius & Co.'s Mat Roman Gold

FOR CHINA PAINTING

MADE FROM PURE GOLD.

UNEXCELLED IN ANY RESPECT



(REGULAR SIZE)
PUT UP IN TWO SIZES:

Regular size . . . per slab, \$.80 Large size . . . per slab, \$2.00

LIBERAL DISCOUNT TO DEALERS AND TEACHERS.

THE QUALITY of this Gold cannot be improved upon. If you want to be sure of good results, be sure to ask for A. SARTORIUS & CO.'S GOLD and take no other. No Gold of other make is "Just as Good," especially not when the so-called maker has it made by various other parties. *We make our Mat Roman Gold ourselves and according to our own formula.* It can be used from the glass-slab it is on. It dissolves easily. Put a few drops of pure turpentine or lavender oil on the Gold. This is best done by dipping a pencil stick into the bottle and letting a few drops of turpentine or lavender oil fall on the Gold. Rub a little with your finger, dividing the turpentine or lavender oil equally—add a few drops more and within half a minute it will be ready for use. As it evaporates add a little from time to time as needed. Do not apply as a wash, but apply a solid, even coat, thick enough so the white of the china cannot be seen through it. The Gold must be thick enough to pull a little from the brush when applied. Our Gold melts together properly on the surface, which causes its smooth appearance. It is easily scoured. One wipe with the glass-brush is sufficient and no scratches are seen.

We call attention to our

Vitro Water Paste in Tubes

and our

Dry Water Paste in Powder

For both *water only* is the thinning medium. Fine lines do not spread in the kiln as they are apt to do if paste is mixed with oil or oily mediums. As excellent powder pastes to mix with oil or medium, we recommend besides our own Powder Paste, A. LACROIX & CO.'S FRENCH PASTE and the *English Paste made at Wenger's Etruria Color Works*, both of which we import and keep in stock.

Seiji Green Ware or Celadon Green

No. 130. Wicker Handle Teapot 8" tall, 60c.

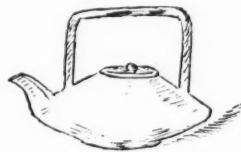
We now have a complete stock of this ware and illustrate it in our Supplement No. 3 to Catalog No. 24. If you do not have this supplement write for it. This Seiji ware is not as new as some of the things we carry, but we think you will find it very desirable.



No. 75. Fern, 34" china, 25c.

Royal Japanese Satsuma

The quaintest, queerest china shapes, and just the thing for conventional designs. Large importation just received. Send for illustrated sheet and price list.

*Gold Transfer Letters*

The finest thing on the market today in transfers. You save gold, time, and trouble, and get better results than in filled-in-by-hand letters. Send for sample and prices. Simple, effective and durable. Special prices furnished on special emblems, monograms, etc.

Unique Gold

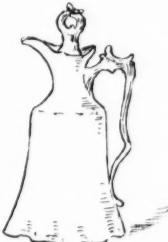
for glass and china. Requires but one application and one fire. Try it, you will like it. 50c box.

Our November Bargain Sheet

Larger and better than ever. Note these specials; only a few of the many bargains we illustrate:

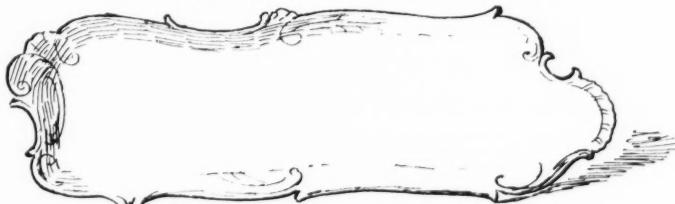


No. 12. Rosenthal Large Orange or Salad Bowl 5" deep 163" diam. Regular \$1.50 value, Sale price 76 cents



No. 10. Rosenthal Cologne, 63" tall Regular 60 cent value, Sale price 26c

These are Rosenthal china, one of the finest grades of German china made, and are not seconds or inferior goods but best selection at remarkably low prices.



No. 11. Rosenthal C. & B. Tray or Serving Tray, 164 x 6 Regular \$1.00 value, Sale price 47c each.

Send for November Bargain Sheet, if you get it you will save money.

W. A. Maurer, Council Bluffs, Ia.

Manufacturers Klondike Gold. Agents Revelation Kilns.
Established 1880

When writing to advertisers please mention this magazine.

F. WEBER & CO.

1125 Chestnut Street

PHILADELPHIA, PA.

Oldest Manufacturers, Importers and Dealers in

China Painting and Artists' Materials**The IDEAL China Kiln**

The best in the market in regard to construction and appearance, etc.

F. W. & Co's China Decorators' Banding Wheel, Adjustable

on Iron Stand, with metal polished disc 84 inches in diameter, turning on steel pivot. Price \$12.00.

Send for illustrated catalogue Vol. 325

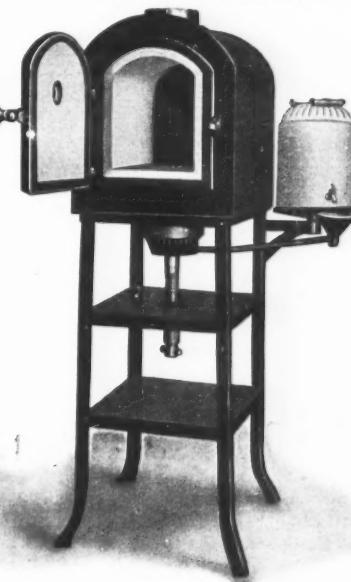
Large Assortment of WHITE CHINA for Decorating can be had at our branch house, 825 Washington Ave., St. Louis, Mo., who carry a complete line of the latest designs

Write to them for Catalogues Vol. 30 and 32.

St. Louis, Mo.

Philadelphia, Pa

Baltimore, Md

**WANTED---CHINA DECORATORS**

Will pay top price for rapid and competent artists—men preferred. Write at once stating class of work, experience, and when you can come.

D'Arcy's Art Studio, - - - Kalamazoo, Mich.

**L. REUSCHE & CO.**
COLORS and MATERIALS
for the Ceramic and Glass Industries

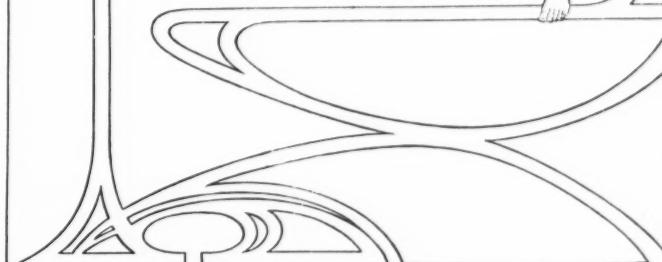
We are importers and manufacturers, and carry a large stock of all the world-renowned brands of

CERAMIC COLORS

We desire "bulk" business, and do not sell colors in vials. Orders from bottlers of colors solicited

Visit our showrooms when in New York—a veritable bureau of information. Send for encyclopedic catalogue.

Six Park Place
One door from Broadway
New York



Geo. B. Peck Dry Goods Co. Imported White China for Decorating

Kansas City, Mo.



C53. Chocolate Set in plain china, consisting of 7 pieces—One chocolate pot and six cups and saucers. The regular price is \$3.00, sale price.....\$2.20



Harco Roman Gold
It is packed in an improved manner in a screw top porcelain jar which keeps the gold fresh, clean, free from dust and in good condition indefinitely. Regular 75c jar, sale price.....48c



Gold Letter Transfers
The complete alphabet in Old English letters. They are handled just like other transfers, and can be readily applied to any piece of china, fired and burnished the same as you would other gold; should any imperfection appear after the first fire, it can be retouched, using any good gold. Old English in any letter, exact size of the cut, sale price 75c a dozen, each.....8c

ANOTHER REMARKABLE SALE OF WHITE CHINA FOR DECORATING

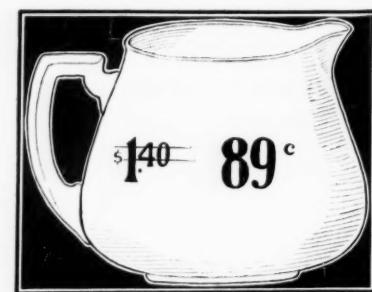
These extraordinarily low prices, which are considerably less than those quoted by other wholesale dealers, are made so as to introduce our great stock of white china for decorating to hundreds of new customers. All of the pieces offered are particularly suitable for Christmas gifts.

We Pay the Freight

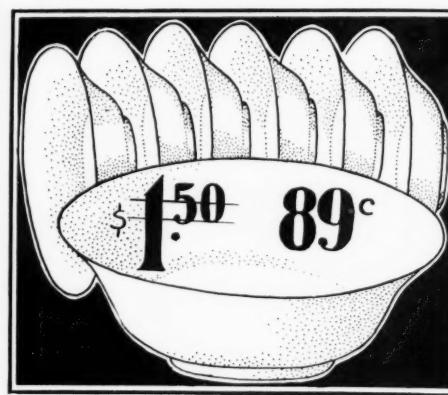
only on the special sale pieces illustrated here.

On orders of \$10 or more we will pay the Freight on these special offerings to any railroad depot in Missouri, Kansas, Oklahoma, Arkansas, Texas, Nebraska, Iowa and Illinois.

On orders of \$25 or more we will pay the Freight on these special offerings only to any railroad depot in any of the states named in the \$10 offer and also in Colorado, North and South Dakota, Minnesota, New Mexico and Wyoming.



C50. This Lemonade Pitcher in French china, regular price \$1.40, sale price.....\$0.89



C52. Salad or Berry Set, consisting of 7 pieces—one plain bowl, the 9-inch size, and 6 sauce dishes the 5-inch size; regular price for the set, \$1.50; sale price.....\$0.89

Peck's Dependable Colors

For china painting, any shade at 10c.



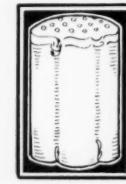
C58. Sugar and Creamer. New shape. Regular price 45c, sale price for the set.....32c



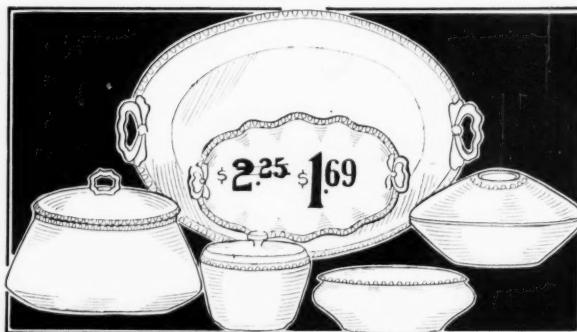
C56. A Tea Set consisting of 3 pieces—a teapot, sugar and creamer. Regular price \$1.25, sale price.....\$0.89

Peck's Special Roman Gold

Regular price 50c
Sale price, a box 39 cents



C55. Salt and Pepper Shakers. Sale price, a pair.....15c



C57. A Complete Dresser Set. In the favorite ribbon pattern. Six pieces—a comb and brush tray, a pin tray, a puff box, a hair receiver, a pomade box and a match box; regular price \$2.25, sale price.....\$1.69



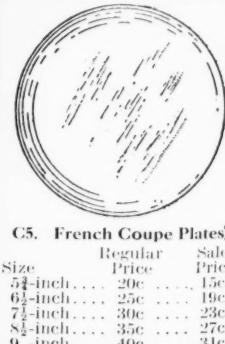
C54. Hatpin Holder
The Favorite shape, sale price.....19c



C9. Punch Set in Favorite China, Saxonia Shape

The set consisting of 7 pieces—one 13 1/2-inch punch bowl and six cups to match. Regular price \$6.00, sale price for the set.....\$4.35

Extra punch cups, sale price each.....24c



C5. French Coupe Plates.

Size	Regular Price	Sale Price
5 1/2-inch	20c	15c
6 1/2-inch	25c	19c
7 1/2-inch	30c	23c
8 1/2-inch	35c	27c
9 -inch	40c	31c



THE REVELATION KILNS

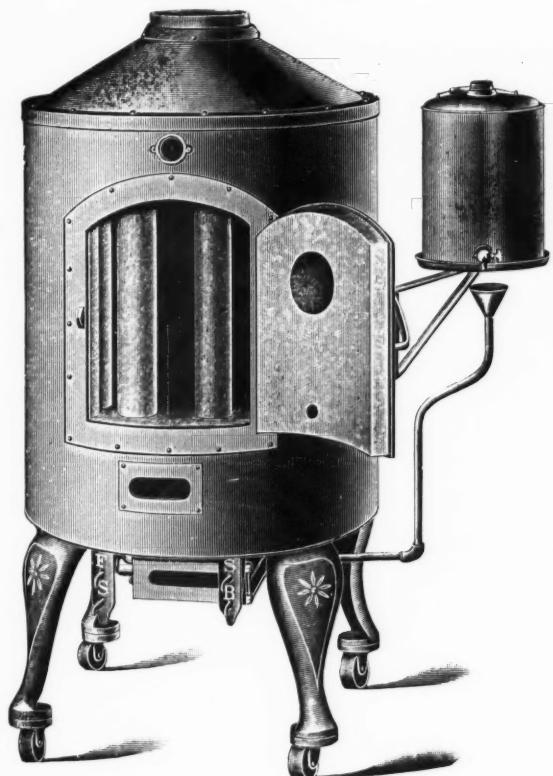
H. J. CAULKINS

Especially well adapted for China Firing

M. C. PERRY



If china decorators would do their own firing with a Revelation Kiln, then figure what they had saved, the results would be another revelation.



This is our new No. 3 round kiln.

The removable tubes by the door constitute the essential advantage of this kiln, as they make a complete circle of flame about the oven. They may be used or not, at the will of the firer, but are especially desirable when an even, strong heat is necessary for certain classes of work.

Our School Kiln No. 2 is built on the same plan as the one shown above, and is meeting with general favor. As a small combination kiln, for general studio and craft work, it cannot be surpassed. The lightest heat for glass and china may be developed, and it is also so constructed that it will fire to the higher heat required for modelled clay pieces, or pottery, as well as soft glazes. It has proved an admirable kiln for school work and manual training departments.



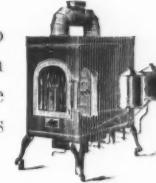
We also construct to order all sizes and shapes of kilns for all purposes requiring heat in manufacturing, for melting, enameling, fusing, testing, etc., both in the open flame and closed oven.

Send for one of our catalogues containing testimonials of the foremost decorators in this and other countries who make exclusive use of Revelation Kilns.

The most perfect device for public or private studio use, as good chimney connection is all that is required for perfect operation. The fuel, kerosene oil, is easily obtained in all places.

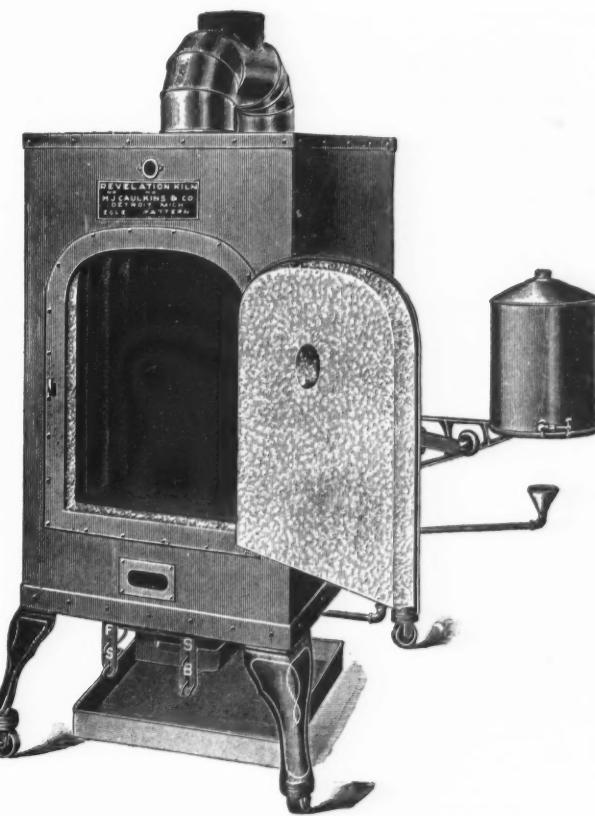
Being of tubular construction, so that a series of little firebrick flues form the wall of the oven, there is no chance for warping and going out of shape, as in the case of a flat brick wall.

No plumbing, no gas bills, no flying back in the mixer, no escaping of unhealthful or disagreeable fumes into the room.



The radiation of heat into the interior is almost without loss, since the fire-brick forming the tubes is very thin. On the other hand, the fire-brick and heavy non-conducting wall on the outside prevents the radiation of heat into the room, so that the kiln can be fired with comfort.

No. 6 (see below)—This is the most popular size for general studio use. No. 7 is for professional and factory firing. These kilns may be arranged with a series of shelves to accommodate flat glass.



H. J. CAULKINS & CO., LTD.
Manufacturers of CHINA KILNS, ENAMEL FURNACES, DENTAL and OTHER HIGH HEAT FURNACES
24 Gratiot Ave., DETROIT, MICH.

When writing to advertisers please mention this magazine.

KERAMIC STUDIO

Miss Emilie C. Adams*Miniatures*

Portraits and Figures on Porcelain and Ivory.
Decorative Work in both Mineral Painting and Water Color
Studios, 745 Third Ave., Lansingburgh, N. Y.
and Director of the Troy, N. Y., School of Arts and Crafts.

Miss Canfield*Arts and Crafts Shop*

36 West 25th Street, - - - New York City.
Hand Tooled Leather, Metal Work in Flamed Copper and
Brass Mounted Glass Lamp Screens, Silver Rings, Pins, etc.
Hand Painted China.
CLASSES INSTRUCTED IN THE ABOVE ARTS.
CHINA FIRED.

Mrs. K. E. Cherry*Classes in China Painting and Water Colors*

Studies for Rent realistic and conventional.
Send for Catalogue.
213 Fidelity Building. St. Louis, Mo.

Miss Jessie Louise Clapp*Lessons in China and Water Color Painting*

ORDERS SOLICITED.
Studio: 125 West Kennedy St., Syracuse, N. Y.

Mrs. S. V. Culp**Mrs. R. V. Bateman***Classes in Water Color and China Painting*

AGENT REVELATION KILN.
"Specially prepared colors for china painting."
Studio, 2601 Virginia Street. - - - Berkeley, Cal.

Amy Florence Dalrymple

607 Boylston St. (Copley Square), Boston

Oil and Water Color Painting and China Decorating

Visitors Always Welcome

Miss Mabel C. Dibble

Studio 806 Marshall Field Bldg.,
87 Wabash Avenue, Chicago.
Classes in Conventional Design for Porcelain.
IMPORTER OF JAPANESE SATSUMA WARE for decorating.
Conventional Designs in Water Color for rent or sale.
Catalogue.

Miss Gertrude Estabrooks'

Handbooks on methods and colors for painting in Water
Colors. Flowers—Figures—Landscapes. Price \$1.00
Hand painted sample of Italian method of underlyng washes
for painting flesh. Price 50 cents.
Lessons and Studies to rent.

1103 Auditorium Tower, Chicago, Ill.

Charles A. Herbert.

WATER COLOR CLASSES LEATHER CRAFT
Water Color Studies for Rent. Designs, Colors and Tools for
Leather. Special filler and finish for Leather.
SEND FOR CATALOGUES.

Studio, 1100 Auditorium Tower, Chicago, Ill.

Mrs. R. E. Hoag*Decorator of China*

Importer and Dealer in White China and Keramie Artists' Materials
CHINA SHOP: 109 E. 3rd South, Knutsford Hotel Bldg., Salt Lake City, Utah.
STUDIO and SALESROOM: Utah National Bank Building, Ogden, Utah.

Jessie L. Ivory*Studios 46 W. 37th St., New York*

Importer and Decorator of Porcelains and Materials. Conventional and Naturalistic Designs for sale or rent. Designs made ready to stencil for repeated patterns, and how to use them. Catalogue September 1st. Classes in China and Water Colors. Firing carefully done. Telephone Murray Hill 5937.

Teachers' Directory.**California**

BERKELEY
Mrs. S. V. Culp, 2601 Virginia St.
Mrs. R. V. Bateman, 2601 Virginia St.
SAN FRANCISCO
Mrs. G. E. Dorn, 437 Powell St.

Colorado

DENVER
Miss Ida C. Failing, 1041 Acoma St.
Miss Bertha M. Hendricks, Brinton Studios, 25 East 18th Ave.

District of Columbia.

WASHINGTON
Mr. Paul Putzki, 1110 F. St., N. W., Room 50.
Sherratt Art Studio, 608 13th St., N. W.

Georgia

ATLANTA
Mrs. Carrie Watson Lycett, Studio 70 Whitehall street.

Illinois

CHICAGO
Evelyn B. Beachey, 208 E. 46th St.
D. M. Campana, Art School, Room 112 Auditorium Bldg.
Miss Jeanne M. Stewart, 704 Marshall Field Building.
Prof. Franz J. Schwarz, 126 So. 64th Avenue, Oak Park.
Blanche Van Court Schneider, 102 Auditorium Building.
Gertrude Estabrooks, 1103 Auditorium Tower.
Miss Mabel C. Dibble, Studio 806 Marshall Field Building.
Mrs. May McCrystle, 704 Marshall Field Building.
Charles A. Herbert, 1100 Auditorium Tower.
OAK PARK
Prof. Franz J. Schwarz, 126 So. 64th Ave.

Iowa

DAVENPORT
Miss Edith Alma Ross, 312 E. 14th St.

Maryland

BALTIMORE
Mrs. L. M. Swartwout, Ethel E. Swartwout, 103 West Saratoga St.

Massachusetts

BOSTON
Amy Florence Dalrymple, 607 Boylston St. (Copley Square).
Mrs. H. E. Hersam, 165 Tremont St.

Missouri

ST. LOUIS
Mrs. K. E. Cherry, 213 Fidelity Bldg.
KANSAS CITY
Mrs. Gertrude T. Todd, 306 Studio Building, corner 9th and Locust Streets.

Minnesota

ST. PAUL
Mrs. Henrietta Barclay Paist, 2298 Commonwealth Ave., St. Anthony Park.

New York

BUFFALO
Mrs. C. C. Filkins, 609 Main Street.
DUNKIRK
Miss Carrie E. Williams, 19 E. 6th St.
LANSINGBURGH
Miss Emilie C. Adams, 745 3d Ave.
NEW YORK
Miss Canfield, 36 West 25th Street.
Mrs. John C. Ellis, 12 West 46th St.
Caroline Hofman, 120 W. 16th St.
Miss Jessie L. Ivory, 48 W. 37th St.
Anna B. Leonard, 74 Irving Place.
Miss Alida K. Lovett, Lester Studios, 30 East 57th Street.
Mrs. Ada Murray Travis, Florentine Court, 166 West 129th St. cor. 7th Ave.
Frances X. Marquard, 129 W. 125th St., Eightine Office Bldg., Room D
Miss M. M. Mason, 48 E. 26th St.
Miss E. Mason, 48 E. 26th St.
Mary Alley Neal, 1425 Broadway
Hans Nosek, Studio of Mrs. S. Evans
S. Evans Price, 23 West 24th Street.
Osgood Art School, Miss H. Osgood Principal, 46 W. 21st Street.
Miss Emily F. Peacock, 131 East 29th street.
Mrs. S. Evans Price, at 23 West 24th Street.
Mrs. L. Vance-Phillips, 13 Central Park West.
Miss Fannie M. Scammell, 150 Fifth Avenue, Room 407.

Berta K. Schubert, 32 West 24th St.
Miss Dorothy Warren, 36 West 25th Street.
SYRACUSE
Miss Jessie Louise Clapp, 125 West Kennedy Street.

Miss Alida K. Lovett*China Decoration*

Lester Studios, 30 East 57th St., New York City

Mrs. Anna B. Leonard

74 Irving Place, - - - New York
One block east of 4th Ave., between 18th and 19th streets.

Porcelain Decoration and Design for all Handicrafts. Colors sold in Powder Form unexcelled for the decoration of Tableware.

Miss M. M. Mason
Miss Elizabeth Mason

Design—Art Appreciation
Classes { Water Color Painting
Designs with Color Schemes furnished.

48 East 26th St., New York

Mrs. Rhoda Holmes Nicholls*Classes in Water Color*

The Colonial Studios, 39 West 67th St., New York City

Hans Nosek*Classes in Portraits, Figures and Miniatures
on Porcelain and Ivory*

Tuesdays and Fridays
Studio of Mrs. S. Evans Price
23 West 24th Street - - - New York City

Henrietta Barclay Paist*Design and the Decoration of Porcelain*

A practical course in design by correspondence. Write for particulars. Designs for sale and rent. Send 15 cents in stamps to cover registered mailing when ordering designs to be sent on approval.

2298 Commonwealth Ave., St. Anthony Park, Minn.

Paul Putzki*Classes in China and Water Colors.*

STUDIOS { 1110 F St. N. W., Washington, D. C.
(815 No. Howard St., Baltimore, Md.)
The Putzki Colors carefully selected and prepared, also Medium for sale. Price List mailed on application.

Arrie E. Rogers*Design and its application to China*

Studio, 212 Coltait Square, - - - PITTSBURG, PA.
Phone 1723 J. Schenley.

Miss Edith Alma Ross*New Designs for the China Decorator*

An entirely new line of original studies in water colors for sale and rent. Naturalistic and conventional designs. Designs sent on approval. Address

312 E. Fourteenth St., - - - Davenport, Iowa

Blanche Van Court Schneider

Studio 102 Auditorium Bldg., Chicago

Designs—Stains—Tools and Leather

FOR LEATHER CRAFT

Water Color Studies for China - { For Rent.

Send for New Catalogue

Lessons in China and Leather Crafts.

Joseph Schulze*Instructions in China and Cut Glass Decoration*

Studio, 530 North 15th Street, . . . Philadelphia
Burning and Gilding done for Amateurs.
All kinds of Material for Decorating for sale.
Single Lesson \$1.00 12 Lessons \$8.00
Received First Prizes at Pottery and Porcelain Exhibition at Philadelphia, Pa., November 10, 1888; New York Society of Ceramic Arts at New York, December 3, 1892. Diploma of Honorable Mention, Columbia Exhibition, Chicago, 1893.

KERAMIC STUDIO

XIII

Prof. Franz J. Schwarz

126 S. 64th Ave., Oak Park, Ill. Studio for instruction in figure and miniature painting on porcelain and ivory. Also modern original conventional work. Telephone Oak Park 7073.

Modern Conventional Designs always on hand or made to order to fit any shape of china.

Studio can be reached in 35 minutes from the city by taking the Chicago and Oak Park Elevated R'y at any loop station and getting off at 64th Ave. Walk half block south.

Miss Jeanne M. Stewart

Ceramics, Water Colors and Handwrought Jewelry

Studios: { 704 Marshall Field Building, Chicago, Ill.
{ 1322 Fifth Ave., Seattle, Wash.

Original Designs for Rent.

Stewart's China Colors for Sale. Catalogue.

Mrs. L. M. Swartwout

Ethel E. Swartwout

2330 Edmondson Ave., Baltimore, Md.

Classes { Decoration of Porcelain
Water Color Painting
Leather Craft

Designs for Porcelain and Leather. Dyes for Leather.

Mrs. Gertrude T. Todd

306 Studio Bldg., corner 9th and Locust Sts.
Kansas City, Mo.

Porcelain Decoration, Water Colors and Design

Miss Emily F. Peacock

Maker of Unique Jewelry

131 East 29th Street, - - - - - New York City

L. VANCE-PHILLIPS

Vance-Phillips Ceramic Colors Flesh Palette in Powder Form

COMPLETE PAINTING PALETTE

A Studio Card will bring Special Quotations

Studio, 13 Central Park West - - - - - New York City

MRS. H. E. HERSAM

165 Tremont Street, - - - - - Boston, Mass.

CARRIES A FULL LINE OF

White China for Decorating, and Artists' Materials

Hall's, Hasburg's and Sherratt's Gold

China left before 9.30 will be fired and ready to deliver at 3.30 p. m.



Wanted artists and those interested in miniature work, to know, I photograph and reduce to any size desired, Faces, Figures etc., on china, and ivory, in light grey tones or sepia. I make a specialty of finishing these photo prints in colors, and when finished are exactly like free hand work and a *true likeness* is the result, which is so much desired in miniature work. I make a special price to artists on the finished work and you make a large margin for taking the order.

MRS. BERTHA WHITE. Studio 1449 East 69th Place
Send for catalogue and price list.

CHICAGO, ILL.

BEST CERAMIC COLORS and supplies at popular prices by return mail with full satisfaction if you order from us. Do not compare ours with others that are claimed to be "just as good," but buy the DRESDEN line and be pleased with the HIGH quality and REASONABLE prices. We do not make much noise but we sell QUALITY goods that speak volumes to those who want GOOD colors and materials at moderate prices. 100 Overglaze Colors, 40 genuine Lacroix Matt Colors and 20 Colored Relief Enamels, in Powder, 10c each. SQUARE SHADERS—BEST you ever used, 12 sizes, 3c, to 15c. Sheffield Steel Palette Knives, 15c—25c, kind. DRESDEN Roman Gold 45c,—none better. Ceramic Erasing Fluid 25c,—by mail 30c. Everything at equally low prices with quality the best. Send for DRESDEN COLOR CO., CANTON, OHIO

La Porcelaine Limousine

P. L.
LIMOGES
FRANCE

Formerly M. REDON
MANUFACTURERS



White China for Decorating

Alfred G. Moment, Agent
25 West Broadway, New York City

M. REDON
LIMOGES



When writing to advertisers please mention this magazine

Teachers' Directory.

Nebraska

OMAHA
Mrs. A. Nible, Residence Studio 2752
South 10th St., Phone Douglas 4342.

Ohio.

COLUMBUS
Miss Mint M. Hood, 1092 E. Rich St.
Mrs. Lurah C. Davis, 1143 Oak St.

Pennsylvania.

PHILADELPHIA
A. B. Cobden, 13 S. 16th St.
Joseph Schulze, 530 North 15th St.

Utah

SALT LAKE CITY
Mrs. R. E. Hoag, 109 E. 3rd South.

OGDEN
Mrs. R. E. Hoag, Utah Nat'l B'k Bldg.
Washington

SEATTLE
Mrs. M. E. Perley, 505 Union Street

Wisconsin

MILWAUKEE
Annie E. Pierce, 35 Belvidere Flats,
8th St. and Grand Ave.

Two Valuable Books of Reference

The Art of Teaching China
Painting

Flower Painting on Porce-
lain

Keramic Studio Pub. Co.
Syracuse, N. Y.

Mrs. Ada Murray Travis Telephone
1183 Morningside
Studio Florentine Court 166 West 129th St., Cor. 7th Ave.
New York City.

Out of town teachers may see in my studio in original designs and color schemes, over one hundred pieces of china in the naturalistic method. Vases, Punch Bowls, Tankards, Pitchers, Trays, Comports, Plaques, etc.

Instructions to teachers at reasonable rates.

Miss Dorothea Warren

Design - Ceramics - Leather Craft

Water Colors - - - - - Firing

36 West 25th Street, New York City

Miss Carrie E. Williams

Classes in China Decoration and Water Colors

WHITE CHINA AND MATERIALS

GOLD ONLY 60c. Send for Price List

WASHINGTON UNIVERSITY

ST. LOUIS SCHOOL OF FINE ARTS

36th Year Opens September 20th, 1909

Fully equipped to give instruction in Drawing, Ceramic Decoration, Pottery, Painting, Applied Arts, Composition, Modeling, Book Binding, Crafts, Decorative Design.

For full information and free illustrated handbook apply to

E. H. WUERPEL, Director, St. Louis, Mo.

New Location: Skinner Rd. and Lindell Blvd.

A. B. Cobden's Ceramic Art School

COBDEN'S SPECIAL CERAMIC COLORS In Powder

COBDEN'S PURE ROMAN GOLD First Quality Only

Mediums, Brushes and all materials for China Decorating.

Price List containing "Hints on China Painting" free on request.

Agent for Revelation Kilns

13 South Sixteenth Street - - - - - PHILADELPHIA, PA.
Special Agent for Keramic Studio Publications

CHINA PAINTERS: If you want to get more merit into your painting, and produce work that sells, send at once for a copy of "Colors and Coloring in China Painting." This book contains more pointers and real information than found in half a dozen ordinary books on china painting. It contains the essence of \$20.00 each, the equal of twenty or thirty lessons. It explains overglaze and underglaze colors, relief enamels, paste for gold, matte colors, glass colors, liquid lustres and glazes. Over 70 mineral colors are described, explaining what each is used for, the harmonizing colors and the colors used for shading. Explains the best kind of background for various subjects, gives treatment for painting flowers, fruits, etc., explains high lights, reflected lights, contrasts, shadows, how to change coloring, and many other valuable suggestions. For beginners or teachers. Price 25 cents.

KERAMIC SUPPLY CO., 658 Lemcke, Indianapolis, Ind.

SHERRATT'S ROMAN GOLD

This gold is superior to all others in Quantity, Quality and Brilliance. Fired properly and polished with burnishing sand, its brilliancy is unsurpassed. It can be burnished if desired. Per box \$1, small box 60 cts. Dealers' and Teachers' Rates on application.

Classes Mondays, Wednesdays, Fridays, 9 to 12 a. m. and 1 to 4 p. m.

White China for Decoration, Colors, Brushes and Oils

Agent for Revelation China Kilns

608 13th Street Northwest - - - - - Washington, D. C.

GOLD PLATED PIN BACKS, 15 cents each.

with medallions. Special prices on Imperial Colors. Write for price list.

White China for decorating.

IMPERIAL ART CO., 132 Howard Ave., Utica, N.Y.



The best white china and paints are needed now. Inferior articles delay and injure the work. Get goods that are selected with greatest care. Long years of experience are at your service to supply every want. Stocks are complete and orders will have careful attention.

Make money firing china for others and yourself in a Revelation Kiln. You can see China being fired in our store daily from 10 a. m. to 12. Catalogues sent on request—White China No. 99K—Stencils No. 111K—Art Material No. 91K—Pyrography No. 95K—Art Brass, so easily done and so very effective, No. 110K. China and goods packed with skill. No matter what you need, no one can better supply your wants. "Art" Self-Centering Banding Wheels only \$15. Selling agents for Revelation Kilns outside Cook County, Ill.

A. H. Abbott & Co., 78 Wabash Avenue, Chicago

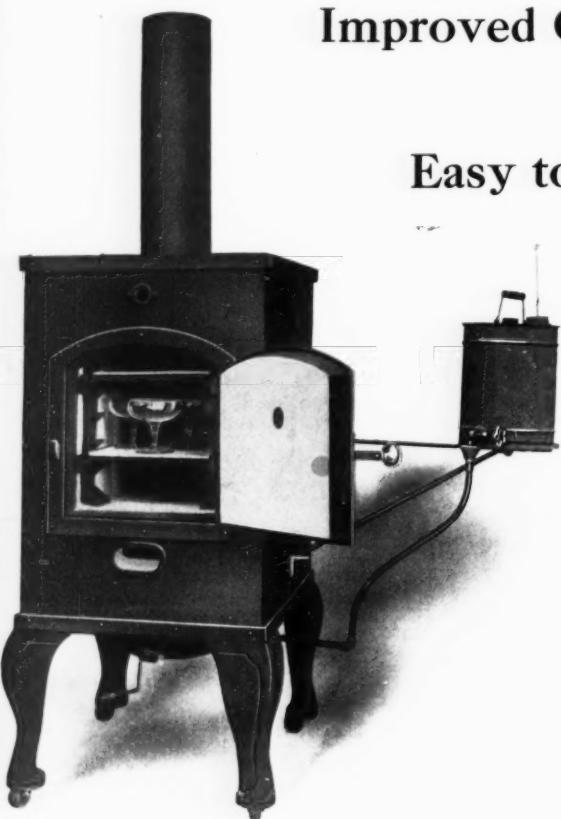
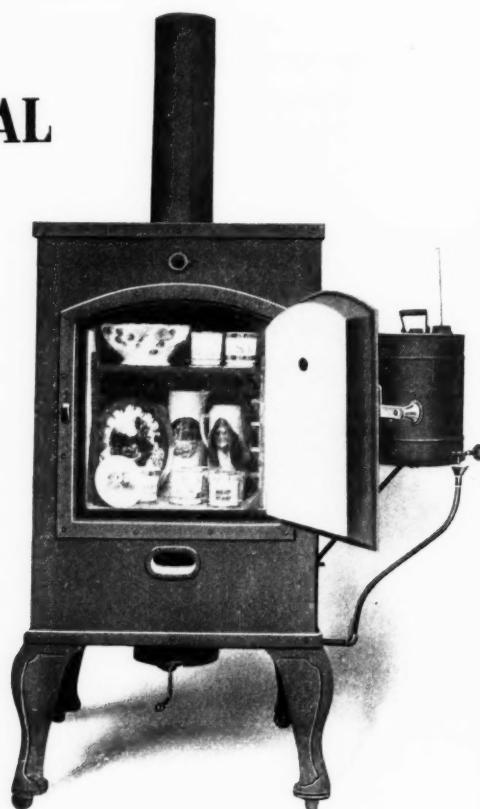
ALL SIZES

OIL OR GAS

EXCELSIOR KILNS

For Pottery, Glass and China Decoration

Improved Construction and Burner

Thin Tiling Insures Quick Firing
Easy to Operate or Repair**ECONOMICAL****DURABLE**

No Breakage

Due to Contraction or Expansion

No Blocking with Soot

Flue Construction Insures Uniform Heat Throughout Muffle

Increased Stacking Capacity

HINZ MANUFACTURING COMPANY

671-673 E. ATWATER ST., DETROIT, MICH.

KERAMIC STUDIO

I

KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY
FOR THE
DESIGNER..POTTER..DECORATOR..FIRER
AND CRAFTSMAN

Editor—MRS. ADELAIDE ALSOP-ROBINEAU.

Publishers—KERAMIC STUDIO PUBLISHING COMPANY
SAMUEL EDOUARD ROBINEAU, President and Treasurer; GEORGE H. CLARK, Vice-President; ADELAIDE ALSOP-ROBINEAU, Secretary.

SYRACUSE, N. Y.

Subscriptions

One year	\$4.00
One year, to all foreign countries within the Postal Union	4.00
Trial subscription, three months	1.00
Single copies	40 cent

CLUB RATES

Five subscriptions	Each \$3.65
Ten subscriptions	Each, 3.50

General Advertisements.

Copy must be sent on or before the 10th of month preceding issue.

Full page, 8 x 11	45.00	Eighth page, 2 1/4 x 4	9.00
Half page, 8 x 5 1/2	25.00	2 inch, single column, 4 in. wide	7.00
Quarter page, 4 x 5 1/2	15.00	1 1/2 inch, single column, 4 in. wide	5.50
4 inches, single column, 4 x 4	12.50	1 inch single column, 4 inches, wide	4.00
3 inch, single column, 4 inches wide	10.50	1/2 inch, single column, 4 inches wide	2.50

Discount 10 per cent. on yearly contracts only

Teachers' Special Rates.

Directory, 85 cents per issue; \$9 per year; payable in advance
Card 1 x 3 and Directory \$2.50 per issue; \$24 per year, payable quarterly in advance.

Magazines sent free to all advertisers.

All communications and remittances should be sent to
KERAMIC STUDIO PUBLISHING COMPANY,
SYRACUSE, N. Y.

Copyrighted, 1909, by the Keramic Studio Publishing Co., Syracuse, N. Y.
Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, August 2, 1899

HIGH GRADE MINERAL TRANSFERS

For Decorating China, Porcelain, Glass and Enamelled ware. Acknowledged by experts to be the finest grade of goods in this line. A trial will convince you.

THE PALM BROTHERS COMPANY,

Importers and Manufacturers, 148 Chambers Street, New York.
Factories: Nuremberg, Bavaria.

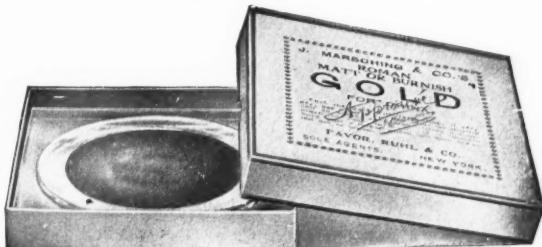
Illustrated Catalogue Mailed Free on Application.

MARSCHING'S ROMAN GOLD

MANUFACTURED BY

B. F. DRAKENFELD & CO.

(FORMERLY J. MARSCHING & CO.)



THE STANDARD ROMAN GOLD FOR
PAST 40 YEARS
IF YOU WANT THE BEST AND MOST
DURABLE GOLD WORK, USE ONLY
MARSCHING'S GOLD

FOR SALE BY ALL DEALERS

FAVOR, RUHL & CO., Sole Agents

NEW YORK 49 Barclay Street
54 Park Place
BOSTON 79 Sudbury Street

CHICAGO, ILLS.
298-300 Wabash Ave.

When writing to advertisers please mention this magazine.

F. W. Devoe & C. T. Raynolds Co.

DISTRIBUTING AGENTS FOR

HASBURG'S GOLD

Put up on slabs with hermetically sealed covers.

THE ONLY GOLD on
the market put up right.

COST NO MORE than
others and is WORTH
MORE because it is better,
goes further, works smoother,
is purer, richer, and always
uniform.

ALL SHADES ALWAYS
IN STOCK

Materials for China Painting a Specialty

Direct Importers and Dealers of all Standard China Colors

Devoe's Oils and Mediums, Liquid Bright
Gold, etc. French Camel Hair Pencils
and Grounding and Painting Brushes

Special: "THE USE OF LUSTRE" by Fanny Rowell, to
all that answer this ad, 25 cts. Regular price 50 cts.

101 Fulton St. 176 Randolph St. 1214 Grand Ave.
NEW YORK CHICAGO KANSAS CITY

WHITE CHINA CRESCENTS AND MEDALLIONS IN BOTH ROUND AND OVAL FOR DUTCH COLLAR PINS

We import in variety to fit "Rochester" mountings, also made as
brooches, hat pins, scarf pins, baby pins, etc. Sample 25c prepaid.
China Book No. 29 (new) FREE (Postage 5 cents).

Geo. W. Davis & Co., of Rochester, N. Y.
2356 State Street. since 1888

FREE—Crafts Instruction Books (5 cents mailing)
—No. 6, Art Stencils —No. 5, Pyrography —No. 7, Art Brass Materials —
—No. 2a, Artist Materials —

CHINA to DECORATE

5000 pieces. Lowest prices. Special extra discount to teachers and
academies. Vases as low as 30c. Large tankards \$1. Ask for illustrated
list of our New American Ware. Like Belleek Ware requires but
a light fire.

SUPPLIES

Hasburg's Gold \$7.20 per dozen. 65c. per box. La Croix Colors 33 1/2%
discount from manufacturer's list. All other goods at proportionate
prices.

Brass-Craft Outfits and Materials

Practical sets of metalography tools and stenciled articles of decorative
value enabling the amateur to produce at home beautiful and useful metal
work. Free catalog gives complete details.

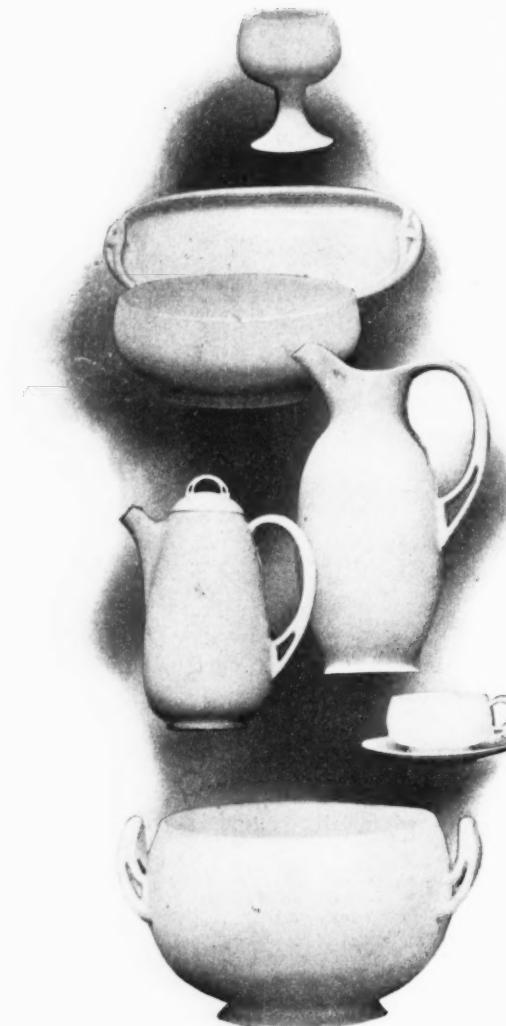
*Write today for China and Supplies Catalog, Metalography
Catalogue, or both. Know our prices before you buy.*

THE A. B. CLOSSON, JR., CO., CINCINNATI, O.

*Remember that our books make desirable Holiday
Gifts for the China Painter.*

Keramic Studio Pub. Co., Syracuse, N. Y.

Truly Nothing Succeeds Like Success



The size of our daily mail convinces us that our advertising messages in the STUDIO have struck responsive chords in the hearts of ceramic artists throughout the country.

They appreciate our efforts in securing for them great numbers of new shapes never before obtainable in white for the amateur decorator. It required an extended trip to Europe, involving unusual negotiations between our representative and the manufacturers, but we were confident from the first that such enterprise would be given the stamp of approval by America's painters on porcelain.

It has proved a success.

Now, they will welcome the announcement that we have arranged with Lenox, Incorporated, for the sale of their celebrated BELLEEK CHINA, a complete line of which we have in stock for immediate delivery.

Every artist should have a copy of our de luxe catalogue, just issued. The shapes illustrated are for the most part exclusive with us. The porcelain is invariably "selected firsts." The prices are extremely moderate. Our mail department will serve you promptly. Do not hesitate to order by mail. Accounts with teachers solicited—monthly settlements.

The Art China Import Co.
Thirty-two and Thirty-four West Twentieth Street
NEW YORK

Hugo H. Freudenfels, General Manager
Formerly with Bawo & Dotter

A. SARTORIUS & CO.

— MANUFACTURERS and IMPORTERS of —
**HIGHEST GRADE
 COLORS AND MATERIALS**

for China and Glass Painting.

China Colors in vials and tubes.

China Colors by the pound or ounce.
 Vials and Corks for dealers and teachers
 bottling colors.

Best quality gold only.

Vitro Water Paste for gold.

Finest French Camel hair Pencils.
 Pure Oils and Mediums.

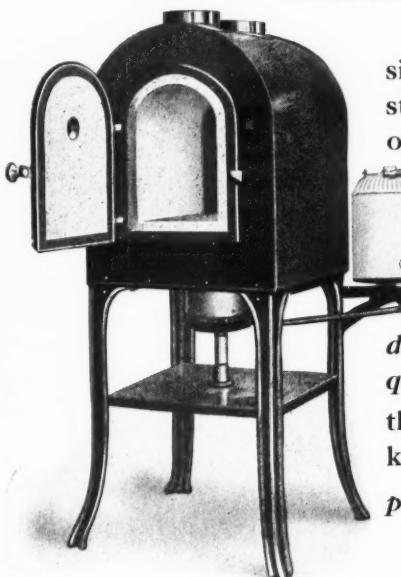
All other Materials for China and Glass painting.
 Colors and Materials
 for Oil and Water Color Painting

*Write for Illustrated Catalogue containing instructions
 how to mix and apply China Colors.*

45 Murray Street, NEW YORK.

IDEAL CHINA KILNS

Patented 1904



These Kilns are of such simple design and construction and so easy to operate, that

the novice can succeed with them and they are so durable, economical and quick in operation that they are also the best kiln offered for the professional china firer.

Write for catalogue and testimonials

Ideal China Kiln Co., - Port Huron, Mich.



HIGGINS'

DRAWING INKS
 ETERNAL WRITING INK
 ENGRAVING INK
 TAURINE MUCILAGE
 PHOTO MOUNTER
 DRAWING BOARD PASTE
 LIQUID PASTE
 OFFICE PASTE
 VEGETABLE GLUE, ETC.

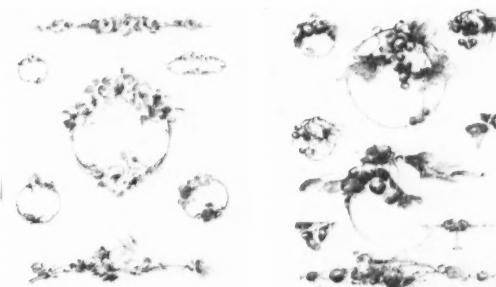
Are the Finest and Best Inks and Adhesives
 Emancipate yourself from the use of corrosive and ill-smelling inks and adhesives, and adopt the Higgins Inks and Adhesives. They will be a revelation to you, they are so sweet, clean, and well put up. **At Dealers Generally.**

Chas. M. Higgins & Co., Mfrs., 271 Ninth Street, Brooklyn, N. Y.
 BRANCHES: CHICAGO, LONDON

Rose and Fruit Studies in Color

BY

Sara Wood Safford



Copyright 1909

Copyright 1909

Sixteen New Color Studies for China Painting

These studies are exquisite in color, fine in line, and have that brilliant technique which has made the author's work an inspiration to workers in the arts and crafts.

They would be a "find" at twenty-five cents **each**, but we offer the set of **seven** rose studies or set of **nine** fruit studies, each set on a single sheet of enameled paper, in full color, for only twenty-five cents a set. Address

The Home Pattern Company

PUBLISHERS
 615 West Forty-third Street
 New York City

P. S.—Proprietors of art stores who may wish to carry these studies in stock may arrange to do so by addressing the publishers.

**Overglaze Colors
in Powder**

New Illustrated Catalogues of
MATERIALS and DESIGNS



M. M. MASON

Only those materials that have been thoroughly tested, constantly in use, and found absolutely reliable
Classes by Miss Mason and Miss Elizabeth Mason : : 48 East 26th St., New York City

**For Porcelain
Decoration**

NEW Illustrated Cata-
logue of designs sent
on request.

Established 1887
FRANK DOEHLER
IMPORTER

**White China for Decorating
AND ARTISTS' MATERIALS**

AGENT FOR REVELATION KILNS

Manufacturer Doeher's Roman Gold, 18 grains when mixed.

Crescent Brooch Pins now ready. Nos. 542, 543, 547 and 548.

Santiago Bouillon Cup & Saucer

(French) \$4.80 doz. now \$2.40 doz.

" Ramikins " \$3.00 " " \$1.50 "

NEW CATALOGUE for 1908-1909 now ready. 5c postage.

DOEHLER'S BLOCK, - - - ROCHESTER, N. Y.

One minute walk from N. Y. C. R. R. Station.

PHOTOGRAPHS BURNED IN CHINA

(German Secret Process)

Largest and most successful studio in the United States. Photographs reproduced in Photo tone or natural tint.

Accurate outlines ready for tinting for china artist.

Medallion size $2 \times 2\frac{1}{2}$, \$1.00

Medallion size $3\frac{1}{2} \times 5$, \$2.00

Headquarters for Medallions and Portrait Tiles all sizes. Apply for Catalogue.

F. J. H. Abendroth, - 415 East 9th St., - Kansas City, Mo.

BEST CERAMIC COLORS

and supplies at popular prices by return mail with full satisfaction if you order from us. Do not compare ours with others that are claimed to be "just as good," but buy the DRESDEN line and be pleased with the HIGH quality and REASONABLE prices. We do not make much noise but we sell QUALITY goods that speak volumes to those who want GOOD colors and materials at moderate prices. 100 Overglaze Colors, 40 genuine Lacroix Matt Colors and 20 Colored Relief Enamels, in Powder, 10c each. SQUARE SHADERS—BEST you ever used, 12 sizes, 3c to 15c. Sheffield Steel Palette Knives, 15c—25c, kind. DRESDEN Roman Gold 45c,—none better. Keramic Erasing Fluid 25c,—by mail 30c. Everything at equally low prices with quality the best. Send for price list 2

DRESDEN COLOR CO., CANTON, OHIO

Lenox Incorporated Trenton New Jersey

Formerly the CERAMIC ART CO.

We invite the attention of Ceramic Painters to our extensive line of the newest and most artistic forms in our Celebrated Belleek China for realistic and conventional styles of decoration.

Have you read **China Colors and Fire?** Proper methods of decorating and firing china by Walter S. Lenox. The booklet is free. Ask your dealer for a copy. If he cannot supply you send us a postal giving full name and address.

Send for our Catalogue Booklets:—

China Colors and Fire.
Tea, Coffee, Mocha and Chocolate Sets.

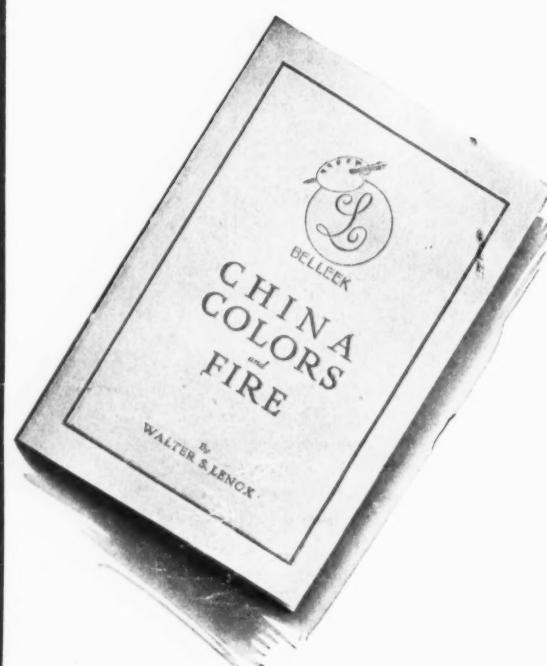
Vases.

Tankards, Steins, Jugs, Loving Cups, Punch Bowls Smoking Sets, etc.

Table, Writing Desk and Toilet Wares.



They are free to all ceramic painters.



M. T. WYNNE

39 W. 21st St., New York City

CHINA - CHINA - CHINA FOR DECORATING

We have the largest and most up-to-date stock in this country: Novelties for the Holidays, Dresser Sets, Smoking Sets, all the shapes in the Pin Mounts, Crescents, Horseshoes, etc.

WILLETS AND LENOX BELLEEK

We have just received a large line of **Seiji Green Underglaze Ware**, also the **Royal Japanese Satsuma Ware**, just the thing for conventional and enamel work.

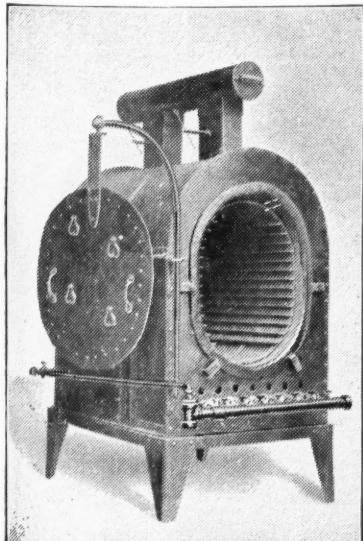
Have you one of our new catalogues? Our prices are the lowest and quality the best. Write for one.

Agents for
REVELATION KILNS, HASBURG'S GOLD
Keramic Studio.

The "FOCHT" Kiln

For Decorators of China, Glass and Enamels

OVER FORTY IN SUCCESSFUL USE IN THE
METROPOLITAN DISTRICT



CONSTRUCTION

A heavy asbestos lining is placed between the exterior metal case and the fire-brick tiling which faces the flames, preventing any loss of heat. The outside of Kiln always remains cold.

Firing part is made of special heat-withstanding steel, the lower half of kiln-pot being constructed of heavier material than the upper.

The door is swung on a davit—which does away with laborious lifting—and is not only always ready for immediate use, but in exact position.

Made in two Studio sizes and three commercial sizes. Send for circular and price list.

L. REUSCHE & CO.

Sole Agents for the United States

6 PARK PLACE One door from Broadway NEW YORK

COLORS

CHEMICALS

OXIDES

—ESTABLISHED 1877—

OSGOOD ART SCHOOL

Open throughout the year. Pupils can enter at any time. Number of lessons optional.



ARE YOU AWARE THAT OSGOOD'S STANDARD PINK

Is always reliable. There is no difficulty in firing Standard Pink, as it will develop with the ordinary firing given other colors, which is a great advantage. Per vial, 40 cents.

OSGOOD'S JACQUE ROSE, Per vial, 75 cents.

We carry a complete line of
MATT AND BRONZE POWDER COLORS, also
GERMAN AND LACROIX COLORS in powder.

19th EDITION of the **Osgood Art School Hand-Book on China Painting**. Best selling Manual ever published, entitled "HOW TO APPLY MATT, BRONZE, LACROIX, DRESDEN COLORS AND GOLD TO CHINA." In flexible cloth covers, 200 pages. Illustrated. Sent anywhere by mail for 75 cents, post free. (Stamps not accepted.)

A 43-page Catalogue on application. Mail 2 cents. Address
Miss A. H. Osgood, Principal, Osgood Art School
46 West 21st Street, New York

You Should Know

That the **LARGEST LINE of WHITE CHINA for DECORATING**

Can always be found here. Our facilities are so unmistakably superior and are so thoroughly appreciated by our thousands of satisfied customers that we may claim the distinction of being AMERICA'S FOREMOST WHITE CHINA HOUSE,

If you haven't our catalogue a postal request will bring it absolutely free.

Selling agents for **REVELATION CHINA KILNS. HASBURG'S PHOENIX GOLD** \$7.20 dozen boxes, 65c each less than dozen boxes.

L. B. KING & CO.!

103 Woodward Ave. Dept. 'K' Detroit, Mich.



Upham Backs

For Mounting Brooches and Hatpins

We make more sizes than any other manufacturers in the country.

Are you using them to mount your painted medallions?

If not, why not, when you can buy them as cheap as the poorer quality which is on the market? We are the originators of this style of mount, and have always made the best grade that is in use.

Ask your dealer for the **Upham Backs**, and if he does not carry them and will not get them for you because he can make a few cents more on the poorer goods, write to us and give us the name of your dealer, and if we cannot induce him to carry them will then quote you prices, if you buy in quantity. We sell no goods at retail.

You ought to have the best, especially when they cost no more than an inferior article, and we will see that you have them if you will write us.

UPHAM MFG. CO.

— WAKEFIELD, MASS.

THE FRY ART CO.

... MANUFACTURERS OF ...

Fry's Celebrated Vitrifiable Colors

IN POWDER, AND

ROMAN GOLD FOR CHINA.

DEALERS IN ALL MATERIAL USED IN

CHINA DECORATION

AND

Oil and Water Color Painting

AGENTS FOR

HASBURG'S AND MARSCHING'S GOLD.

THE REVELATION CHINA KILN.

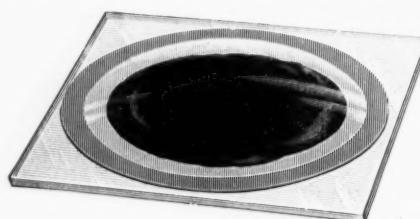
THE KERAMIC STUDIO.

Send for Catalogue, mentioning "Keramic Studio."

41-43 W. 25th St., New York.



HASBURG'S TRADE MARK: REGISTERED IN THE U. S. PATENT OFFICE. ROMAN GOLDS



TRADE MARK REGISTERED IN THE U. S. PATENT OFFICE
UNITED STATES PATENT JUNE 27 1899

Perfect gold, pure, ready to use; keeps in perfect condition until used. You'll get certain results with it if you follow directions. We make it in these shades:

Roman Gold *Green Gold *Antique Green Bronze
Unfluxed Gold *White Gold *Red Gold Bronze

*Dealers do not often have these in stock. Order through your dealer as needed.

John W. Hasburg Company Inc.
2229 Lincoln Avenue, Chicago

Devoe & Reynolds Co., Wholesale Distributors
New York Chicago Kansas City



Hasburg's Golds were given the highest prize by the International Jury for Ceramic Golds at the St Louis Exposition, 1904



MRS. FILKINS

extends thanks for the
Many Kind Compliments Tendered the New Catalog
AND TO ALL CUSTOMERS

"A Merry Christmas and a Prosperous and Happy New Year"

ALL WILL BE "PROSPEROUS AND HAPPY"
WHO USE FILKINS CHINA AND MATERIALS

I aim to please, and generally succeed

If you have not received a copy of the 1910 Catalog write at once for it, as you simply "can't keep house without it."

Buttons enough at Bargain Prices to Button Up the Whole World

Specials for November

French plain Coupe Plates, 9 $\frac{1}{2}$ inch only 21c
Footed Tea4 (old No. 1118, new No. G278) " 10c
Teas (old No. 1415) " 12c

NOTE—Special Discounts on LaCroix and Powder Colors.

Monograms and Letters in Transfers

Gold, Dark Blue or Floral, as desired

Old English and French Script, 5c to 10c each

All Claw Brooches, any shape and size (except Nos. 189, 216) 10c

Try FILKINS' GOLD in Capsules.

Always ready for use; same quality, same quantity as heretofore sold in boxes; same price.

Special Agent for Revelation Kilns

MRS. C. C. FILKINS

609 Main St., BUFFALO, N. Y.

Burley & Co.

118-120 Wabash Avenue

Chicago

: : : : : : : :

IMPORTERS OF

White China for Decorating

The variety in shapes we offer the decorator, is considered the largest.

New Models and the latest designs shown in our additional catalogue just out.

We are retailers of GOOD CHINA if you want the best the market offers.

Write us for further information

: : : : : : : :



PASSION FLOWER—ALICE WILLITS DONALDSON

DECEMBER 1909
SUPPLEMENT TO
KERAMIC STUDIO

COPYRIGHT 1909
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

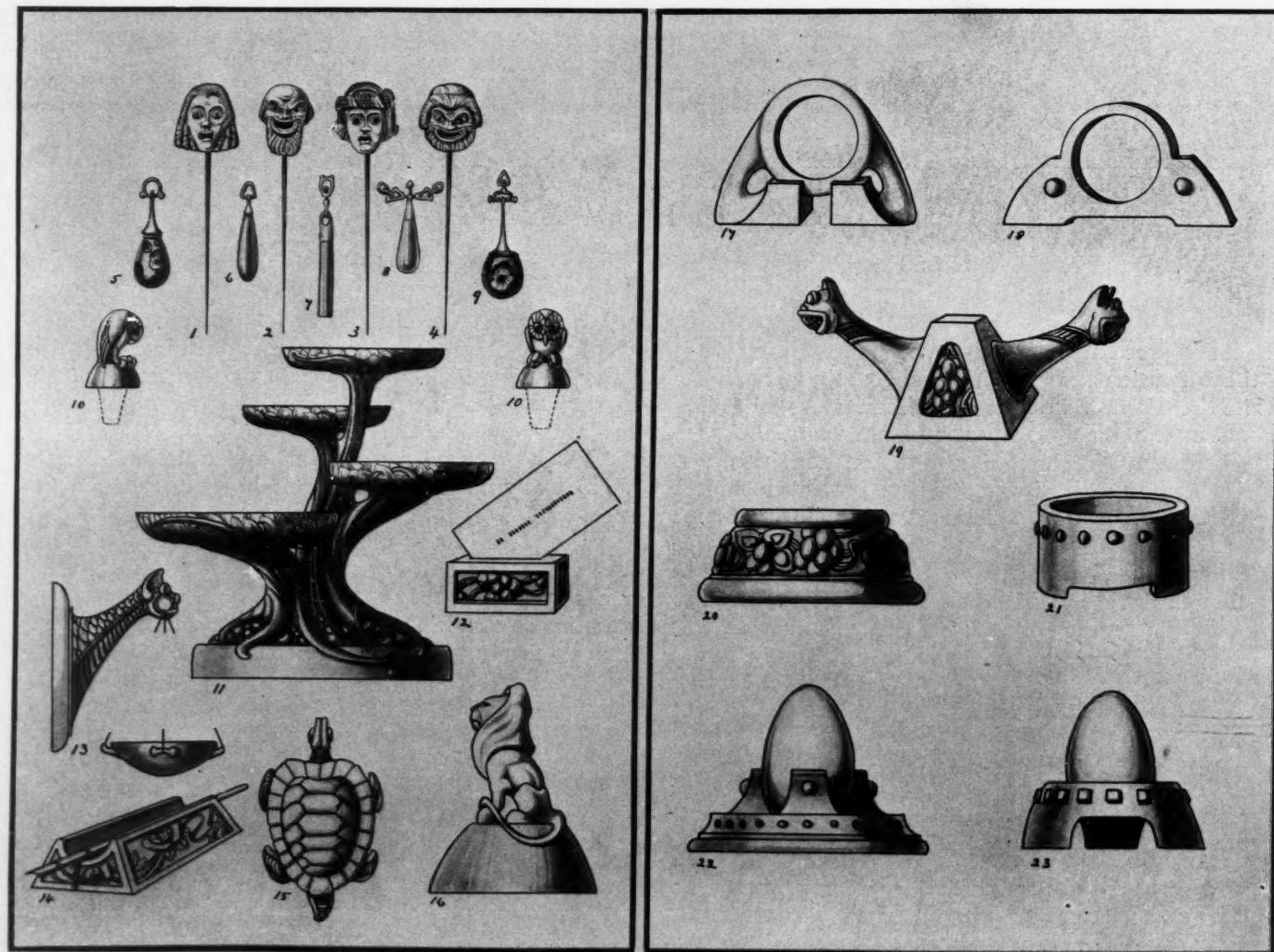
Do not attempt to remove the marks of the toothed tool; they in no way interfere with the design and they give a quality to the surface. There are few kinds of pottery work which display the individuality of the potter to the same extent as this inlaid process. It must be remembered that the tubed outline (by no means mechanical as the potter will find out) has a surface quality which combined with the surface produced by the scraping down to the line, gives a finish which at once attracts the artist by the way it repulses any suspicion of mechanical aid no matter how elaborate the piece may be. Mat or bright glazes may be used but should not be so heavily applied as on shapes with no decoration.

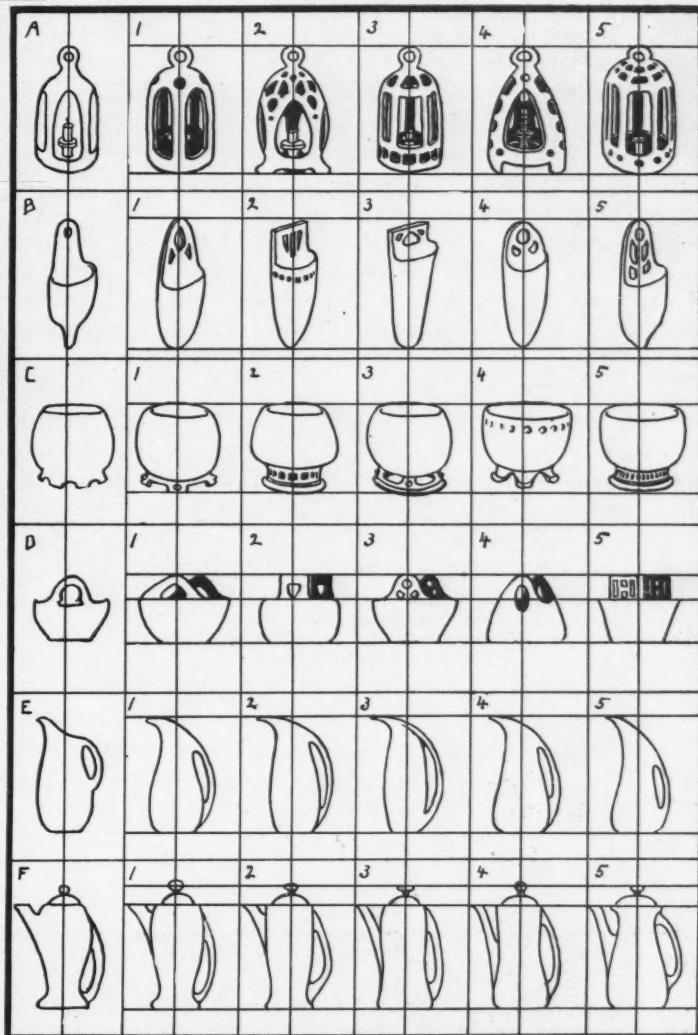
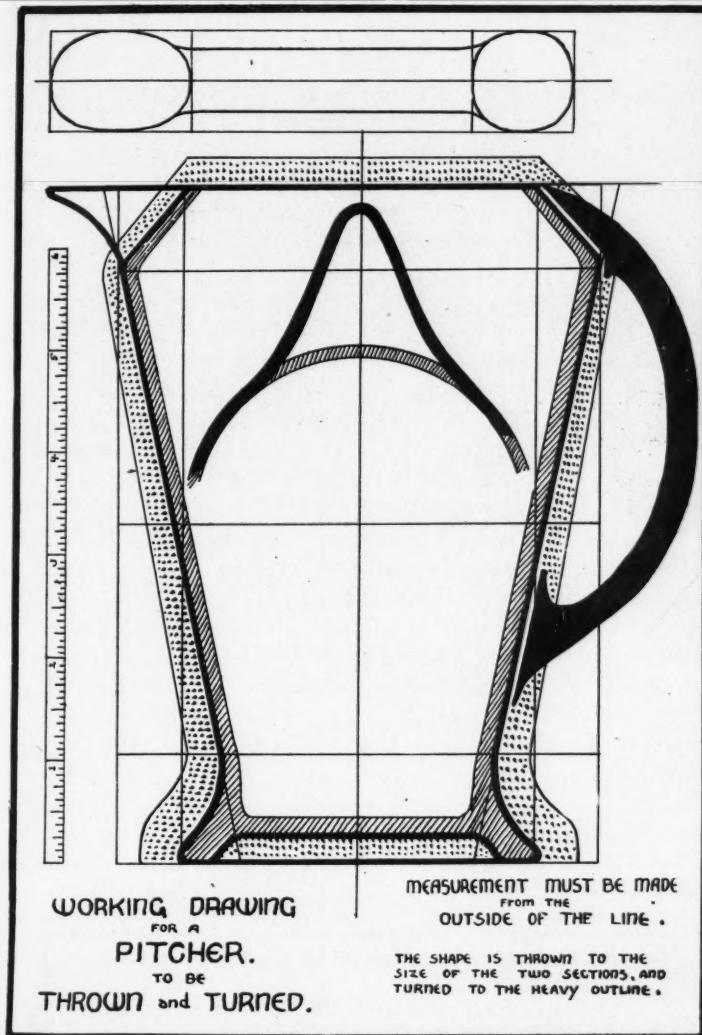
A white mat will give the most satisfactory results. Another way of doing this work is to dispense with the tubed outline and to cut out the design, afterwards filling up the incised places by the aid of the tube and finishing in the same manner as that of the other method. Work done in this way is especially attractive if a dark clay is used, say red or black. Potters using red clay can make a rich deep black by adding 2% Cobalt. The Cobalt cannot be too well ground and it should be put with the slip through a 150 or 200 mesh sieve, the latter by preference.

In giving the sheet of small useful articles, it may be thought that I have exercised considerable license in complying with the request that I "give ideas of small useful articles, such as a salt cellar." As the request was rather indefinite, an indefinite, or rather non-descript group of sketches is the result.

The original idea or suggestion should come from the

reader, who should have formed some ideas of the article with mode of execution before making the request. If these ideas were jotted down and forwarded with the request it would prove a more valuable lesson to the potter when the sketches appeared in the magazine. It has been stated before, I think, that these sheets are made for the purpose of showing the potter how to develop ideas. If the raw sketch is taken and carried out in material without any effort towards development the lessons are misused and considerable work is wasted on that particular student who is simply blocking all probability of progress by depending on outsiders for what should come from within. No matter how crude the idea is, or how incapable one may be in expressing it on paper, some attempt should be made to develop it. If the result is unsatisfactory, or even a failure, which would hardly be likely from a persistent effort, the sketches such as they are can be forwarded with necessary explanations and without apologies. I wish to point out that lack of elaborate training, either artistic or technical, is no reason why one should be destitute of ideas. Constant and persistent paper work will bring these to the surface. They may at first be slow in coming but a morning's paper work will set the mind busy while other work is being done. Ideas will come while one is in the street or on the train or in fact anywhere except in the studio at five minutes' notice without previous preparation. If the request be accompanied by an attempt to illustrate what the sender has in mind, I shall be in a better position not only to give satisfactory examples, but to offer better suggestions for the development of ideas.





Figs. 1-9 are, I am afraid, an extravagance, but to a bright, skilled ceramist such work could easily be possible. A necklace of pendants of alternating flammé reds and crystalline glazes would be quite as artistic and expensive a trinket as a wealthy lady could well wish. No. 10 is a stopper for a bottle; the base is hollow for the insertion of a cork. No. 11 is a trinket tray. No. 12 is a place-card holder for the dining table. No. 13 is a hanging tray or bowl with bracket. No. 14 is a pen rest. No. 15 is a trinket box, the shell or back being the cover. No. 16 is a paper weight. Nos. 17 and 18 are napkin rings, No. 19 is a knife-rest. Nos. 20 and 21 are salt cellars, 22 and 23 are egg stands.

The working drawing speaks for itself; it is the best criticism I can give for the drawings submitted. The pitcher selected was No. 13 (article for July). This method can of course be used for built work. As my drawing will be reduced in reproduction, all measurements are left out, but a scale of 6" is made at the left of the drawing. There seems to be some misunderstanding about contraction. This will vary with different clays and also with different firings. The latter instance is especially noticeable in stoneware and red clays. Irregular firing will easily make a difference of $\frac{3}{4}$ " in pieces supposed to be the same height, even if fired in the same kiln. For this reason, anything in sets, say six or a dozen steins, should not only be in the same kiln but on the same shelf if possible. Liberal allowance should be made for contraction or the pieces will be much smaller than

is intended. First find what the contraction is at the required heat; this is much more for casting than for throwing or pressing. Measure the piece while *soft green* and again when fired, then add the shrinkage whether 1 in 8 or 1 in 12 to all pieces. If the shrinkage is 1 in 8 a piece 6" high should be at least 6 $\frac{3}{4}$ " when *soft green*. If pressed clay has this shrinkage add 1-16 for cast ware, making a piece 6" high when fired, measure (in the mould and without the space) 7 $\frac{1}{8}$ ".

The sketches A to F are selected from a very interesting set of drawings submitted for criticism. They are all thrown pieces and cut to the desired shape. E and F can also be cast or pressed. B is cut and then flattened on a damp setter. The base of C is made separately and fastened to the bowl in the green state.

My notes 1-5 are developments which could be extended indefinitely and with good profit to the student who would make a practice of doing this kind of work.

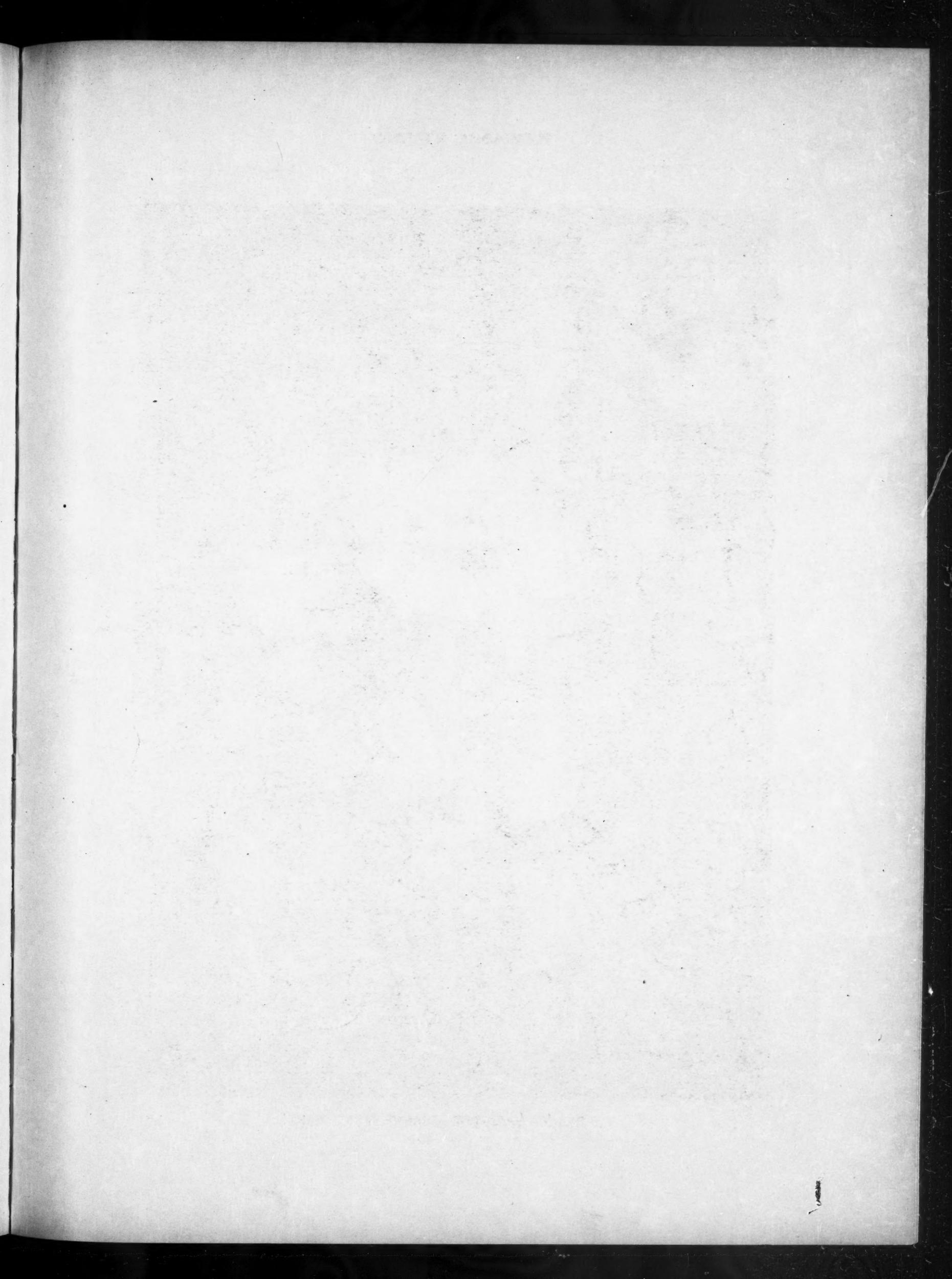
QUESTIONS.

G. B.—"Is there any means of determining the exact consistency of glaze or slip?"

The hydrometer will determine this. Get a Baumé or Twaddell scale. They can be purchased through a druggist from the Whitall Tatum Company. The price is, I think, \$1.20. The scale is a glass tube weighted with shot or mercury; it is placed in the liquid and the reading made at the level of the surface.



CALIFORNIA DOGWOOD—JEANNE M. STEWART





PASSION FLOWER—ALICE WILLITS DONALDSON

DECEMBER 1909
SUPPLEMENT TO
KERAMIC STUDIO

COPYRIGHT 1909
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.